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Vol. 1
No. 1

PREMIER ISSUE!

Examining the Gray Areas of Life

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GRAY AREAS

GRATEFUL DEAD UNAUTHORIZED VIDEOS



Wes Wilson

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KAY PARKER ON THE ADULT FILM INDUSTRY
REVIEWS OF BOOKS, FILMS, CATALOGS, ZINES,
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TOYS FROM HELL ^{by} PRESTON

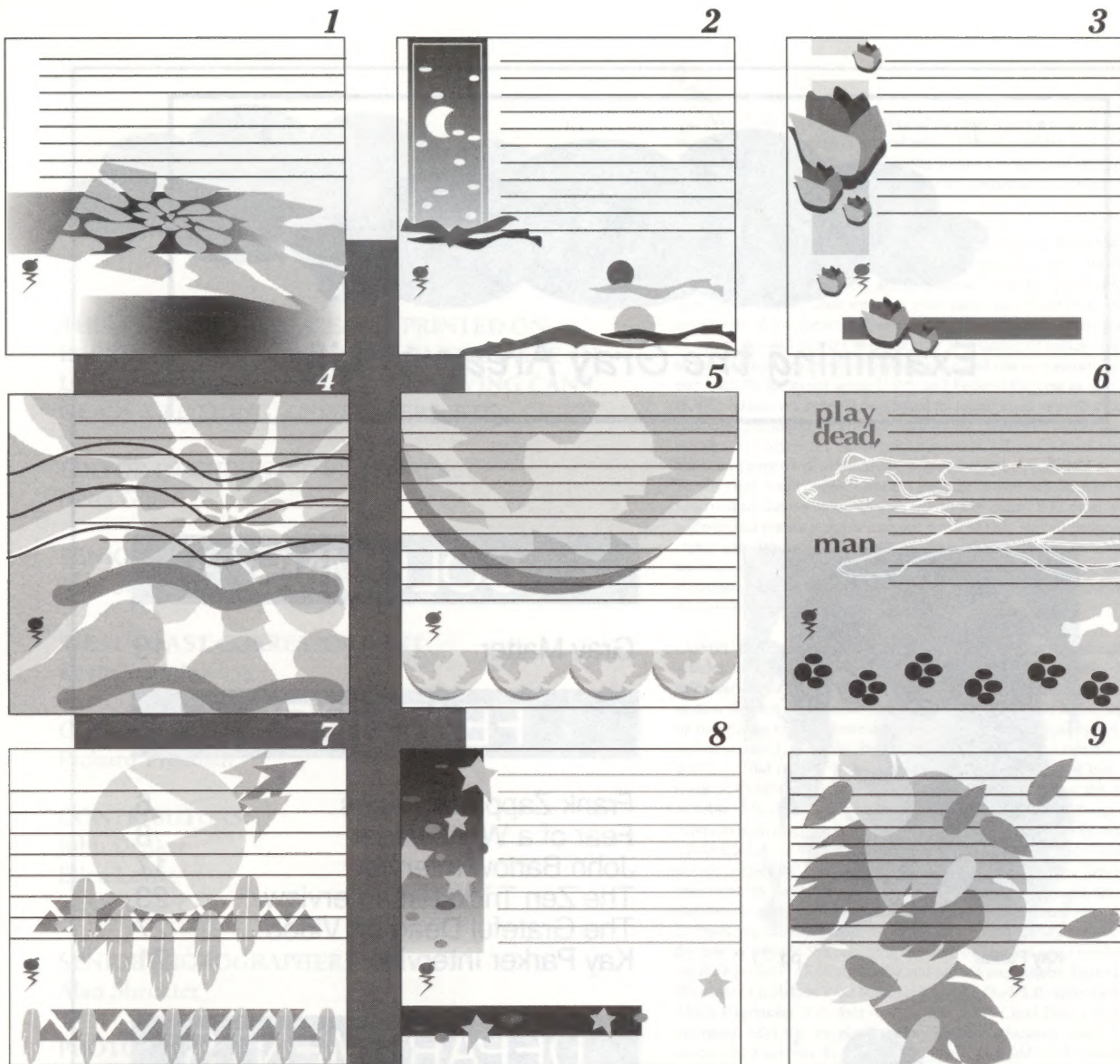
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GRAY AREAS

Examining the Gray Areas of Life



Kay Parker

pg. 71



Grateful Dead Videos

pg. 27

COLUMNS

Gray Matter 13

FEATURES

Frank Zappa on Tapes 6
Fear of a White Janet 8
John Barlow Interview 17
The Zen Tricksters Interview 23
The Grateful Dead on Video 27
Kay Parker Interview 71

DEPARTMENTS

Letters To The Editor 10
Audio Reviews 38
Live Videos 42
Concert Reviews 44
Compact Disc Reviews 47
Video Reviews 48
Book Nook 52
Software Reviews 56
Cool Catalogs 58
Zine Scene 60
Classifieds 82

Volume 1 Number 1 Fall 1992 Premier Issue

GRAY AREAS

THIS ISSUE OF GRAY AREAS IS PRINTED ON RECYCLED PAPER. WE ALSO PARTICIPATE IN LOCAL RECYCLING EFFORTS INVOLVING CANS, GLASS, CLOTHING, NEWSPAPERS, ETC.

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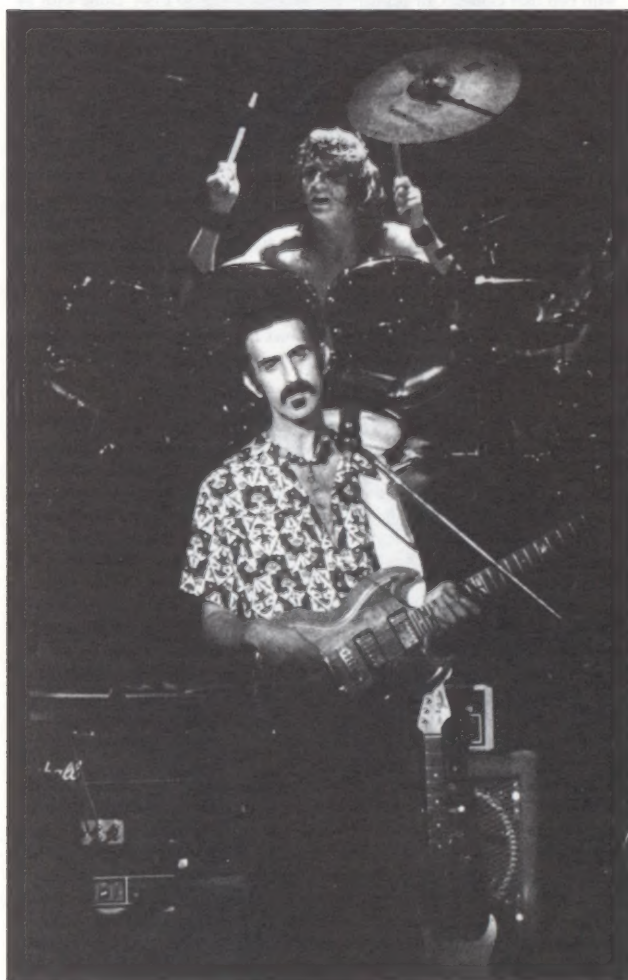
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SUBSCRIPTIONS: A four-issue subscription to *Gray Areas* costs \$18.00 US or \$26.00 foreign payable in US. funds. A twelve-issue subscription is available for \$50.00 (\$75.00 foreign). You may purchase a twelve-issue subscription and give four or eight of the issues away as gifts for the same price. You may also purchase a twelve-issue subscription and donate four or eight of the issues to prisoners. We will find the prisoners for you and let you know who they are. Back issues and sample issues are \$5.00 each US. and \$7.00 each foreign. Make your check or money order payable to Gray Areas, Inc. and send to: P.O. Box 808, Broomall, PA 19008-0808. If you change your address, you must notify us immediately as the post office will not automatically forward *Gray Areas* to you. We can get your address changed in our records by the next issue published, but we are not responsible for replacing lost issues because you moved and chose not to tell us. The post office does not forward third class mail and a replacement copy will cost you \$4.00. You will also receive an issue of *Gray Areas* if you sent us something to review or you have been mentioned in the magazine.

STATEMENT OF PURPOSE: *Gray Areas* exists to examine the gray areas of life. We hope to unite people involved in all sorts of alternative lifestyles and deviant subcultures. We are everywhere! We feel that the government has done a great job of splitting people up so that we do not identify with other minority groups anymore. There are so many causes now that we often do not talk to others not directly involved in our chosen causes. We believe that the methods used to catch criminals are the same regardless of the crime and that much can be learned by studying how crimes in general are prosecuted and how people's morals are judged. It is our mission to educate people so they begin to care more about the world around them. Please join our efforts by subscribing, advertising your business with us and by spreading the word about what we're up to.

FRANK ZAPPA TALKS ABOUT TAPES

The following quotations are part of an interview conducted on December 22, 1989. We wanted to call it to your attention because it is rare that musicians acknowledge the existence of unauthorized recordings. *Gray Areas* believes that Frank Zappa illustrates the difference between bootleggers and tape traders and we applaud his recent efforts to reclaim bootleg records by rereleasing them himself. FZ below stands for Frank Zappa. EB stands for Eric Buxton, RS for Rob Samler and DS for Den Simms who asked questions on behalf of *Society Pages*, the cool Frank Zappa fanzine where this interview first appeared. If you are interested in reading the complete interview, which we highly recommend, please contact *Society Pages*. Their address is: *Society Pages* (East) P.O. Box 395, Deer Park, NY 11729-0395.



Ralph Huie

DS: ... We don't like the idea of what bootlegging is all about. At the same time, there is a little bit of a ... uh ... I was trying to find a way to describe it ... we have definitely helped our education, as far as understanding your music, by the way of getting these cheezy tapes that are done in concerts, and the other things, that are kinda collected and passed around like baseball cards in a little grapevine that exists among your fans.

FZ: I don't mind the grapevine. What I mind is guys who actually take the stuff, and try to rip me off, and make a profit from it. They're also ripping off the fans, because they're getting substandard versions. This is gonna be great!

EB: We don't deal with people like that. A lot of people, they'll press a vinyl bootleg album ... I go into record stores, and there's stacks of boot 'alternatives,' they call 'em. That's bullshit, and also, a lot of people who trade tapes will do it where ... you send 'em two or three tapes, and they'll send you back one filled up with material.

DS: It's what's commonly known as the two-for-one deal. You send 'em two blank tapes, they'll send ya back one with music on it, and essentially, I look at that as being ... it translates into money. It's the same deal.

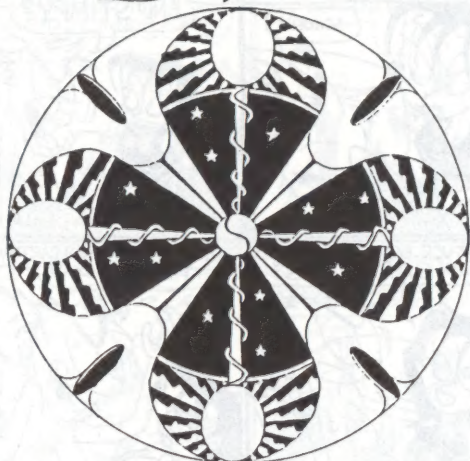
EB: Not only is it immoral; it's illegal. That's the unauthorized recording of sound.

FZ: That's right. No question. It's a violation of two copyrights. It's a violation of the 'C' copyright of the compositions. It's a violation of the 'P' copyright of the master tape, which I own, of the performance.

DS: And at the same time, certainly from my point of view, I have to admit that I, perhaps, feel a little bit less than pure as the driven snow, because, perhaps having some cassette tapes that were recorded in concerts, trading them around, might be, certainly from a lawyers point of view, breaking some of those copyright regulations, and such, too.

FZ: Well, look, it depends on what the intent is. If the intent is to rip me off, then I hate it. If the intent is to find out what's going on, then I think it's fabulous. I'm glad that somebody takes an interest in it, and I'm glad they enjoy it, and whatever I do for other people's enjoyment here, y'know. But like anybody else, who wants to get ripped off? I'm not interested in bending over. So ... there ya have it.

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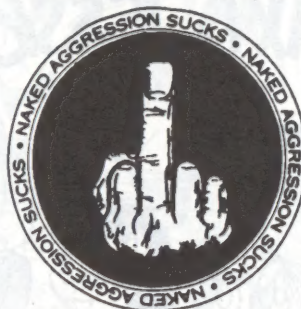
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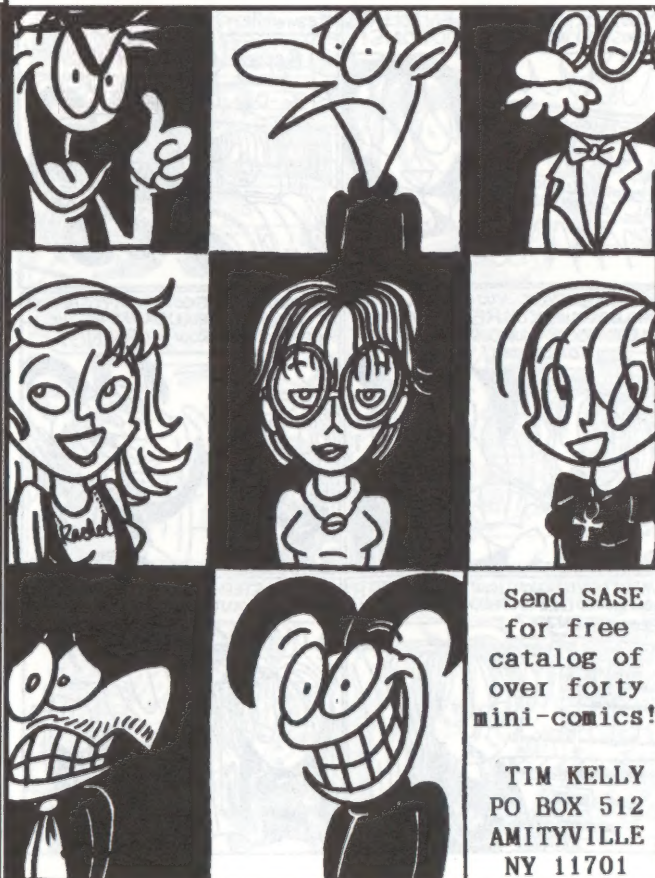


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SOCIETY PAGES is a participatory magazine, relying upon and utilizing the opinions, knowledge and dialogue of its readers. While SOCIETY PAGES embraces the idea of tape trading among fans, it is staunchly and outspokenly opposed to "bootlegging," that is, the unauthorized distribution of Zappa recordings for profit. SOCIETY PAGES is also vociferously opposed to censorship in any form, and strives to keep readers informed about the continuing assaults upon free speech in America.

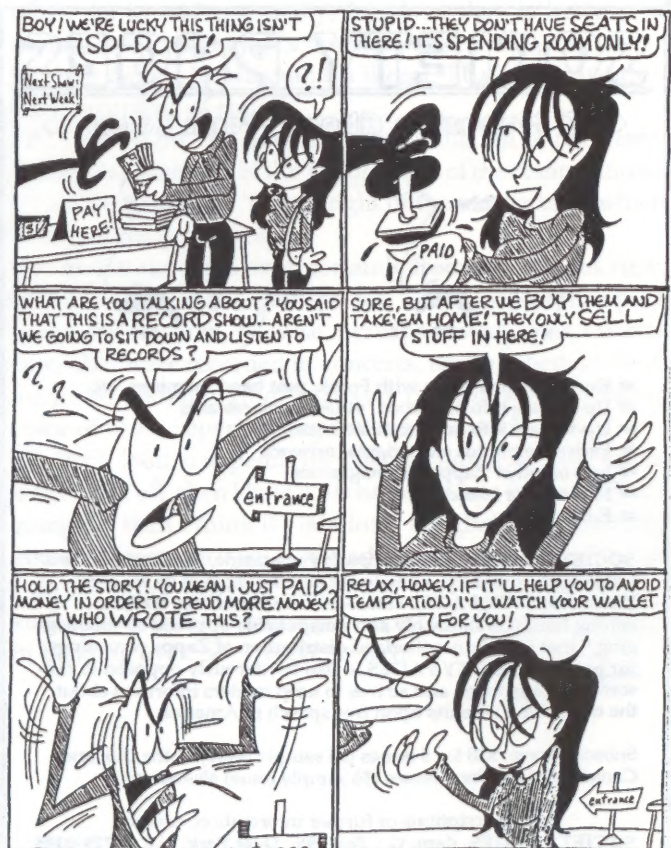
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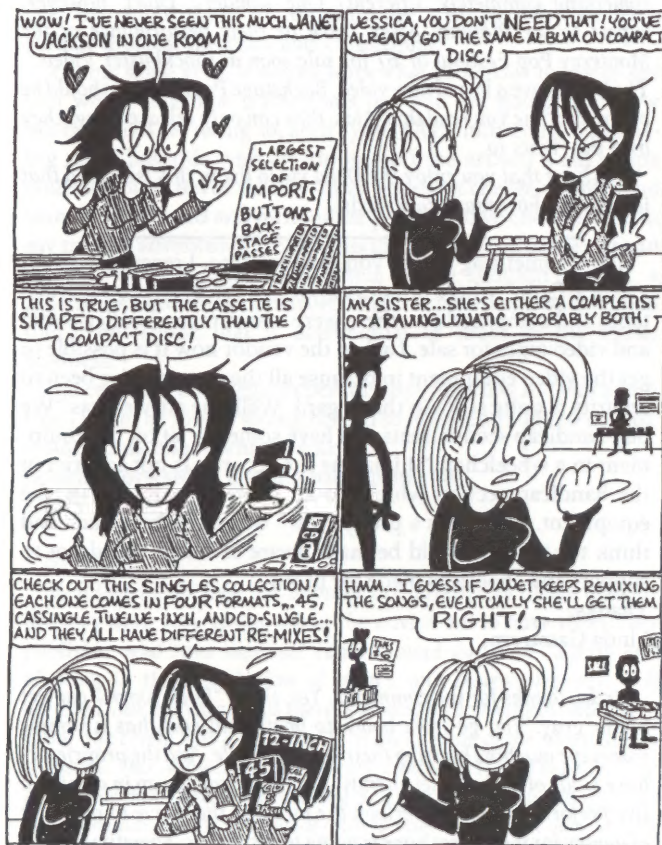
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LETTERS TO THE EDITOR

Dear Netta and Alan:

I've enclosed my check for a subscription to your magazine, which certainly seems like it will fill an important need, not only in the Deadhead community, but the world in general. I only wish that this recession would allow me to have the cash to help fund your efforts further.

As a lesbian and a Deadhead, I certainly feel that much of my life is lived in a "gray area." I am writing to express my hope that your magazine will address issues of interest and import to the gay community. We exist in a gray area, not only within American patriarchal society, but also within the Deadhead community, which, quite frankly, is not any less homophobic in my experience than society as a whole. Why this may be, despite Deadheads' rather liberal leanings on most other matters, is beyond me. Like the song says, "Let your life proceed by its own design."

I wish you great success with *Gray Areas* and look forward to receiving the first issue.

Yours in peace,
Beth Senturia

Beth, nice to have you aboard. Yes, the oft-conceived image of Deadheads is one of having total acceptance of others and a giving nature. Not always so. Especially in the last five years or so. Many have the same hang-ups and "walls" that their more conservative parents have. They just wear a different costume. But you have to try and feel that the fact that some one's at a Dead show at all means they have some spark of understanding. Hang in there. As you can see from this issue, we'll have plenty of coverage of gay zines and also plan stories on AIDS activists in future issues.

Dear *Gray Areas*,

Thank you for offering me a chance to subscribe to this wonderful new adventure. A magazine that can focus on live music and taping, as well as offer such a large range of other interesting aspects has to be worth the price of admission. Enclosed is my entrance fee to start my subscription, and hopefully a chance to get even more musical knowledge than before.

The true fans of music need a magazine catered to them. Most of the music magazines have turned into more of a fashion statement rather than a music magazine. The idea of getting more information than fashion in this day and age seems very refreshing. I can hardly wait for my first issue.

I enjoy live music, and look forward to reading about people that enjoy the same. The aspects of live music (especially The Grateful Dead) are limitless. You can never tell where each song may lead to. I have been to a lot of shows, and each one is an experience of its own. I hope to see information not only on the Dead, but on acts such as Zero, The Bodeans, Phish, and Blues Traveler. There are a lot of different areas that need to be explored and I hope that your publication can give us the fix that we need.

Once again, I look forward to many great issues and wish you the best of luck for the future.

Waiting by the mailbox,
Russell Moore

Russell, we hope you haven't worn a path in the sidewalk pacing by the mailbox. Yes, information first and fashion second is definitely the hierarchy here. We hope to offer lots of intelligent talk about a variety of subjects and lifestyles and the only fashion statements we intend to make are the use of fonts and clip art. This issue has an interview with the Zen Tricksters and we intend to cover many other such bands. Feel free to interview your local band for us.

Dear Sirs:

Here is a check for \$18.00 to *Gray Areas*, your publication. I am looking forward to my first issue.

What a thrill it was to hear from you. As a long time Dead fan I've been on a quest searching for live videos of the band for years, and to no avail my collection is bleak. *So Far, Dead Ahead*, the typical "over the counter" fare. Why does a band like the Grateful Dead have such an unwillingness to release the many years of concerts that were filmed on video? Such shows as Monterey '67, Woodstock '69 or *Playboy After Dark* '69, Watkins Glen '73 I would love. Is it legal contractual obligations? Only the boys know. Hopefully there are bootlegs, but they're hard to find. Anyway, thank you and I'm looking forward to hear from you guys and fellow collectors.

Your friend,
Keith Wigdor

*Keith, there is a large outcry to release past performances. Recently, after years of prodding, the Dead have released a few "Vault" tapes, classic audio concerts for sale. Response has been good from even those who are tape collector veterans. If they do decide to make a series of videos available, would it be previously broadcast Pay Per View or televised New Year's Eve concerts, or something completely different? One wonders. Don't, however, expect to see *Playboy After Dark* or their performance at the Monterey Pop Festival of '67 for sale soon at Blockbuster Video. The Dead have a brand new video, *Backstage Pass*, which should be out by the time you read this. Alas, they can only release things they own the rights to.*

We hope that you enjoy the Dead video list in this issue and that it confirms how many tapes exist.

Here's something maybe you can look into. I recently went to a "Rock Expo" where besides albums, records, studio recorded tapes and compact discs, there were many, many bootleg audio and video tapes for sale. I asked the vendor how it is possible to get the video equipment in because all the concerts I've been to security is quite strict in that regard. Well, the answer was "We buy handicap section seats and have someone sit on the equipment in a wheelchair." I imagine the security is not so strict in the handicap section which would make it easier to use the equipment. I find this a pretty "low" way to make a buck and think the public should be made aware of it and urged not to support any "bootlegs made for profit."

Thanks,
Linda Gasstrom

Linda, thanks for the comments. Yes, those "Rock Expos" can get pretty gray. You go from booth to booth and each has a sample videotape machine blasting their wares for sale. And the proprietors have wads of cash in their hands. People get caught up in owning a live performance, and overlook the fact that they have to pay a lot of money for it and that none is going to the artists. Sometimes these events are sponsored by major corporations and radio stations such

as one show we've attended sponsored by WYSP, a large Philadelphia FM station. Over 80% of the material offered for sale at that show was bootlegged. We attempted to talk to both the promoter and the radio station's personnel about the situation and they denied our claims but refused to tour the room with us. We had an attorney with us to document what we saw so that we could print this comment. In fact, one table had nothing but Dead videos at \$25 each (\$50 per show). There were multiple copies of each tape on display. If these shows upset you, the organization that polices this is the RIAA and they are located in Washington, DC. and can be reached at 1-800-BAD-BEAT. I'm sure they'd be delighted to hear from you. We find it totally inconsistent with the goals of a major radio station to support piracy as they are supposed to be in the business of promoting the legitimate recordings of artists not trying to stab those same artists in the back.

As far as sneaking in recording equipment, there must be a million ways. Someone we know concealed his taping equipment by putting an ugly cotton and masking tape patch over one eye and walking in with a crutch. Security stayed away from him. He had the equipment under his shirt. This was a tape for personal home use, but a big bootlegger can be as creative or more so.

Howdy! I recently got your flyer in the mail announcing the start of your new magazine. I am very interested in it as it sounds like it will have a broader base than Relix.

While I am intrigued by your statement that tape trading ads are illegal and you'll tell us why in the first issue, I think not having ads of that type is going to seriously hurt you in the long run. Right now, the major appeal to me of Relix is the ads, most of those articles on the Dead I can do without. If I've got a limited amount of funds to spend for magazine subscriptions, I am certainly going to put it into the one(s) that give me what I want (i.e. the opportunity to communicate with people who have similar musical interests and collections).

In this same vein, it seems somewhat ludicrous to me to say you won't take tape trading ads but you are going to review bootleg CD's. By doing so, aren't you (albeit indirectly) supporting those bastards who are ripping off the artists? I am a tape collector but I never sell my tapes nor even charge people who want to get started and most of the people I have encountered in my trading adventures are like this too. Unless you come out and say that every bootleg is crap and people shouldn't buy it, a positive review can be construed as you supporting a well defined illegal enterprise that is detrimental to those in the music business.

I am certainly not a legal expert on copyright law so I will admit that I might be totally wrong here. If so, please straighten me out. If not, think about what I've said.

Looking forward to hearing back from you,
Glenn White

Hi Glenn:

We'd love to run tape ads but they are technically illegal and our lawyers were very strong about the advice not to have them. Any publisher who runs tape ads can be found guilty of "aiding and abetting in the distribution of piracy and stolen property." If arrested, our lawyers tell us there is almost no defense possible as the proof the crime was committed is in every issue of the magazine in question. Our subject matter is very controversial. Therefore, we have to be more careful. Reporting news on tapes AND having tape ads with addresses is somewhat akin to *High Times* not only having articles on illegal drugs, but running ads which tell you how you can trade drugs with readers in different states.

High Times draws the line at that and so will we. Presently the RIAA is trying to make trading and selling tapes a felony in all 50 states. They are also working with customs to stop bootleg CD's from being imported from Europe. We believe these laws will continue to be passed and that by the time all 50 states have changed their laws the bands that allow taping might not be around any longer if busts were to happen. We strongly recommend that people stop using their real names and addresses in tape ads and that you try to answer rather than place ads. It is not hip to tell you to be careful when all of our competitors are blatantly breaking the law. However, we think our competitors don't really care enough about you to admit they have been endangering you when they publish your ads. We also think some of them are ignorant of the law. It's no excuse. Remember that even though the Grateful Dead allow open audio taping in a certain section that there was no such policy before 1984 and therefore the older tapes have no legal protection. Also, the Dead oppose videos, reel to reel decks, digital video, and tapes made in front of the sound board. According to our calculations, that makes an awful lot of the tapes traded illegal! Plus, these ads always feature at least a few trade ads for non-Dead bands that are also illegal. We wish this weren't so but we're just reporting the facts.

As to bootlegs, we'll describe them because they are there (in great numbers), but will also point out how the real artist and record companies are losing money from lost revenues from bootleg sales as well as losing money from not producing enough product of their own. We hope we'll get readership from these companies as most of these things have never been exposed or discussed in a magazine before. We also hope to discourage people from buying bootlegs once they realize the material is usually out there (in longer form) on tape.

Dear Gray Areas,

I was arrested once for selling tapes. Although I have always been a hobbyist, I did offer tapes for sale early on because so many people wanted tapes but did not have anything to trade. I did not start collecting to end up having all these tapes and not sharing them with anyone else. The only alternative at that time, as I saw it, was to offer to sell like everyone else. I suspect that the "sellers" were nothing more than extortionists, manipulating the collectors. I only offered sales as an alternative and discouraged people from buying tapes as so many people were trading. I figured buying was a last resort. I probably sold maximum about \$300 worth over a long period of time. A real criminal. Anyway, out of the blue, the RIAA narcs and the local cops who had no idea what was going on, knocked on my door one day and came in. They boxed up everything and away I went to jail.

What happened legally is that the RIAA orchestrated the whole legal system for their own purposes. That was to coerce me to release my collection; that's all they wanted. I said, "No Way!" So I was prosecuted and then they would not return the "evidence." I had to file for "return of evidence" which was \$500. The judge only gave me back my equipment and not the tapes because of RIAA pressure. So, I had 30 days to file an appeal. \$2500. Really sucks that the system can ream people who just can't come up with the money to play the game, because that's all it was in this case. I paid, the appeals court tossed it out because the first judge was an idiot listening to the RIAA dicks and I got everything back. The bottom line was the RIAA manipulating the system and taking advantage of local cops/judges for personal gain. I just got caught in the middle.

It sucked because the RIAA convinced the local police that I was some kind of huge massive bootlegger, operating under their noses in their cozy town. Once the cops realized who I was and what I was really doing, I think they got pissed because of how the RIAA used them to accomplish RIAA goals. But at that point, I was already arrested they had a case. I did actually sell tapes to the narc. It's just that all I lost did not match the crime.

After this incident, I decided to trade for equal time in blanks. That way, people were able to access my collection and I got blanks which helps perpetuate the collection. Many people were upset with me because I was "devaluing" tapes. People could no longer extort \$8-10 for a C-90 when they could get it from me for less than \$5. So I took a lot of flack when I started that, but now this is the norm among traders.

One thing that kind of pisses me off is the relentless ads in things like *Goldmine* where people are so blantant about selling stuff. It's a major cash flow and the RIAA do not appear to be doing anything to these people. After what happened to me, I'd like to see all of them go down. This should remain a hobby for collectors to flourish, not to be ripped off. These people taint the hobby and give people like me a bad name. We all get lumped into a stereotype.

Name Withheld
USA

Thanks for telling us your story! We'd love to hear from other readers who have had encounters with the law or with concert security staff.

Dear Gray Areas:

Congratulations on your first publication and to your staff. I am very anxious to begin "participating" in this new forum.

For many years I have been reading *Relix*, *DDN*, and other magazines that offered anything off the already beaten path. Yes, these publications offered some very up-to-date interviews, a good number of tape reviews and sometimes engulfing articles. However, I still felt many questions needed to be approached, many topics remain untouched. Hopefully, *Gray Areas* will fill these needs for me.

I am a 29 year old male. I have been taping the Grateful Dead for over six years (mostly East Coast shows.) I am very interested in the counterculture and its history. Most of my time is spent collecting articles and time pieces that keep us all in touch. Perhaps in the future I can provide *Gray Areas* with some tidbits.

In the meantime, continued good fortune and keep the flame alive - we're still here...

Don White

Thanks for your letter Don. We appreciate that you understand what we're up to. We think existing music fanzines are great but are somewhat one-dimensional. Instead of being a "me too" magazine we hope to explore totally uncharted waters.

We don't think we're being successful unless we make readers think, perhaps shock them and certainly anger them enough to make them write in and speak up.

Please feel free to share your tidbits whenever you are ready to do so.

Netta & Alan,

Obviously you got my name and address from the last issue of *Relix* (I usually use my last name).

Please remove my name from your mailing list as I am not interested in reading about such socially important topics such as retired porn stars, motorcycle gangs, swinging and the like. What about racism, the economy, the environment, homeless, etc.? Albeit, boring (note the sarcasm) and much abused topics on the 6:00 news!

Also, why couldn't you fit your ad on 1 1/2 sheets of paper as opposed to 3? Hope you have your own forest to replace all that wasted paper.

Hope I didn't offend, just expressing my opinion.

Danny

P.S. Hope you have good lawyers.

P.P.S. Isn't gray spelled grey?

Thanks for your input. It surely let us know why you are not interested. Gray is a word that is actually spelled both ways in dictionaries. Word For Windows cites "grey" as an error in the spelling checker and suggests that we meant to type "gray." Robert Hunter has spent much time abroad and uses the European spelling of the word which may be why you have become used to it. We hope this clears up the confusion.

Your reaction to our non-recycled first mailing is interesting in light of the fact that your letter to us was not on recycled paper either. Maybe you should practice what you preach. When we started our company, a friend gave us many reams of paper. We thought it would be a bigger sin not to use it. We did not print on both sides of the page as our home copier refused to cooperate with such large volume. Our latest flyer is on recycled paper and we sent you a copy to show you that.

We're sorry if one article on swinging or motorcycle gangs offends you to the point that you must dismiss us forever. We doubt highly that if we had promised to tackle racism and the homeless that your check would have been included. We think the topics you mentioned are valid and surely have gray areas but they are covered sufficiently in other magazines.

We cannot comply with your request to take your name off our mailing list as we do not maintain one. Our approach is to send out a mailing to every person who places a tape ad in any of the 75 or so fanzines that we receive. This has been what works best for us. If you place lots of ads, it's possible you would receive multiple mailings from us. This is common practice in business and you may either toss it as junk mail or recycle our mailings by passing them along in your own tape packages. Advertising is based on reach and frequency, which assumes people need to see a message again and again before a purchase, and so it's reasonable to assume that a future mailing might catch people with more money in their checkbook or, in your case, in a better mood.

Lastly, we constantly consult lawyers to make sure we are doing nothing illegal. The first amendment allows publications to discuss illegal topics and we are hardly the first to do so. Thanks for illustrating so well why there is a need for us to publish as people like yourself should know more about the law than they do.

Gray Areas intends to start a reader column called "Why I Collect Tapes." There are perhaps as many reasons for the hobby as there are collectors. Please send us your views!



Gray Areas applauds Frank Zappa for his unique response to the bootleg problem. Zappa released a ten record set entitled *Beat The Boots* on Rhino Records which contained copies of existing bootlegs. An article entitled "Frank Says Foo-eee To Boots!" in *Society Pages* #5 quotes Zappa as saying "The only real answer to bootlegging is the use of tactical nuclear weapons, but short of that, the Foo-eee project is the most humane solution. In a 25 year career, I've experienced the phenomenon of vast quantities of boots being recorded, really bad recordings that pissed me off. At one point, the amount of bootleg material far exceeded the amount of normal albums I released. That's a pretty strong motivation to get back at these guys, and that's where I got the idea to bootleg the boots." The recordings were selected by Tom Brown, a Rhino Inc./Foo-ee staffer and world class Zappa fan. "I haven't heard them myself, nor do I intend to," Frank says. "The project is based on the idea that if you must buy bootleg material, why should you be paying these massive bootleg prices with none of the artists getting the cash? I have spoken to people who represent various other artists and suggested they do the same thing. I make no claim that any of the material contained on these records is of any musical value whatsoever. Besides, if you want crap, now you can get fully authorized affordable crap, and maybe put some sleaze bag out of business."

Society Pages advised readers who have already heard or owned these recordings to "still strongly consider purchasing this set, as the audio quality will undoubtedly be improved after Bob Stone's tweezing, and we think that it's about time that Frank reaped the rewards of his own music." We concur.

Video magazine publishes a gray column called "Collector's Clearing House" which helps readers locate old TV shows, movies and rock concerts they are looking for on video. Their disclaimer states that "requests for copyrighted material must be for personal use. You may offer to reimburse expenses, but the clearing house is not open to requests for the purchase and sale of tapes." It sure seems gray to us, especially when the next sentence in the disclaimer states that "If you would like to buy, sell or trade videotapes, laser discs or video equipment, try placing a classified ad in our sister publication, *The Video Shopper*. It's available on newsstands nationwide."

According to the April 24, 1992 "Video Piracy Update" column in *Video Business*, 21 raids occurred in March 1992 and "resulted in the seizure of 8,810 prerecorded video cassettes believed to be pirated or illegal copies. At an estimated value of \$65 per unit, this amounts to more than \$570,000 worth of pirated goods." According to the March 27, 1992 issue, 25 raids which occurred

in February netted 20,506 prerecorded videocassettes amounting to "more than 1.3 million worth of pirated goods."

The May 8, 1992 issue of *Video Business* reports that "Pennsylvania is about one of 20 states that has no felony statute on the books for possession of illegal tapes, making it a misdemeanor instead." Therefore, when police "confiscated 150 pirated cassettes" and "80 stolen tape boxes" after the owner of Van's Videos in Hermitage, PA discovered his property in a competitor's store, Video Junction, they told the injured merchant there was "little chance the offending retailer, Gerald Splitstone, will be prosecuted on piracy charges."

According to the April 1992 issue of *Adult Video News*, piracy of adult films is rampant in Australia. One nameless "American video company has secured a stipulation from various Australian distributors that they had illegally, and/or improperly duplicated 32 of the American company's XXX titles." Action has also been taken against other "well-known Australian companies for piracy." *Adult Video News* quoted one of the plaintiffs principals as saying "We won't stop until we've collected every dime they stole from us or they have no money left to pay, whichever comes first."

We read in *Aldus* magazine that "Although it is impossible to determine exactly how many illegal copies of Aldus products exist, estimates range between three and eight illegal copies for every one legal copy. Aldus loses at least \$47 million per year to illegal duplication and use of its software products." They try to counter this problem in some unique ways such as including "in every box of software a brochure explaining the legal side of software - what you can do and can't do." They also offer to speak to corporations on the subject and send Aldus dealers an anti-piracy kit which helps answer customers questions."

A press release from the Canadian Alliance Against Software Theft indicated that a BBS called "90 North" was the target of "the first execution of a search war-rant under the Copyright Act of Canada against an electronic bulletin board system." 10 computers, seven modems and \$25,000 worth of software was seized including many beta copies of unreleased software as well as 3000 commercial programs including *WordPerfect*, *DOS*, *Windows*, *Lotus 1-2-3*, etc. As of November 1991 charges were planned against the bbs's owner/operator. *Gray Areas* appeals to our Canadian readers for an address for the CAAS so

that we can keep readers updated on the status of this and other cases.

We wonder about the legality of a disclaimer sent to us which came from a pirate BBS. It says "By unzipping this file you agree to abide by all copyright laws of the United States as found in U.S.C.A., and specifically those sections regarding non-profit library checkout of software. Once your checkout period is over you must return or destroy this file. If you do not do so you will be in violation of Federal Law. If you have any questions regarding your legal liability please consult U.S.C.A. or your local attorney. Making copies or distribution of this file is expressly forbidden by Federal Law. Your checkout period is 24 hours. If you can use this software please purchase it from your local retailer." Any comments on this disclaimer by attorneys would be appreciated.

According to a reader survey in the June 17, 1991 issue of *Information Week*, 72% of IS executives have not changed their company's software policies in response to "the Software Piracy Association's (SPA) highly publicized tactics." 55% of these companies have no software inventory management system and of the 45% who do, many IS executives are not satisfied with it. While 84% of companies have a corporate wide software copyright policy, 38% do not enforce it and 11% do not know if their company enforces it! 35% of the executives have changed their "attitude toward software copyrights" in the past year and a whopping 29% have been in touch with the SPA. The survey found that overall "MIS is sympathetic to the SPA's goals, due in part to the morality of stealing and the nature of competition in the free-enterprise market."

A more recent survey published in the March 1992 issue of *PC Computing*, found that "only 8% of readers have never made or used illegal software! A full 79 percent say they've made illegal copies, and 87% say they've used illegal software at some point. A smaller majority of respondents - 61% - admit that some of the software they currently use is illegal." The survey also found that "A staggering 87 percent of you believe it's OK to copy software for evaluation purposes, and this was the reason most often cited for piracy. Most people who say that they pirate software for this reason are quick to add that if they continue to use the software, they eventually paid for it." We highly recommend you try to track down this entire article which offers quotes from readers who "were given illegal copies of software by hardware dealers, repair technicians, or consultants" and people who've been forced to use illegal software by their employers plus discussion about software pricing and "upgrade scams." The article also identifies the top 10 pirated programs all of which turn out to be leading business programs.

According to Robert X. Cringely's column in the February 3, 1992 issue of *Infoworld*, "Symantec CEO Gordon Eubanks, who also plays the role of President and chief piracy fighter for the Software Publisher's Association, admitted at the Windows & OS/2 show that he copies the same software to his work computer, home computer, and notebook. "I probably shouldn't be saying this, since this is being recorded," he admitted."

In the May 12, 1992 issue of *PC Magazine*, John C. Dvorak notes that the Business Software Alliance says Germany leads its list of countries causing the world software industry's greatest revenue loss from piracy... The BSA said next in line for concern are Italy and Taiwan. Dvorak argues that the BSA calculates revenue lost by guessing "how many illegal copies might be made per unit sold and then multiplying that number by the total legitimate sales in the country." He makes an interesting point that it is unlikely that if copy protection were perfect most users would buy it. "The fact is that most users instead of buying software that they earlier copied, would use inexpensive shareware or bargain replacements. In fact, the software industry would probably be sunk if piracy were eliminated. Prices would fall rapidly as market share was gained by the cheap alternatives until they dominated the software market altogether."

Taiwan is one of many countries in which copyright law has not adequately protected US book publishers. According to the March 23, 1992 issue of *Publisher's Weekly*, the problem is so bad that a Taiwanese publisher copied the Chinese language edition of *Encyclopedia Britannica* and was selling it as his own. Two individuals were found guilty in 1988 and disappeared rather than face 12-14 months in prison. These sentences "are among the stiffest ever levied for copyright infringement in Taiwanese history." One of the men, Tu Chieh-hsiang, has finally been caught. According to more recent issues of *PW*, Taiwanese law has recently changed to protect publishers and this will create a huge increase in American companies selling books in China and Taiwan.

You may have heard that Kinko's Graphics Corp. was sued by the Association of American Publishers and settled in 1991 by agreeing to pay 1.9 million for allowing books to be photocopied without asking the publishers first. Now the AAP has filed suit against Michigan Document Services in Detroit. According to the March 9, 1992 issue of *Publisher's Weekly*, the suit was filed on behalf of Princeton University Press, Macmillan's Free Press and St. Martin's Press. Michigan Document prepared "questionable anthologies" which contained "substantial excerpts" from six books on American political and social issues. It is illegal to Xerox more than 50 pages of a book as people who do are essentially trying to avoid buying another copy of the book and paying the publisher for it.

One offshoot of these suits, according to the February 24, 1992 issue, is that copy shops across the US are calling rights people at publishing houses with minor copying requests. This wastes time, long distance calls, etc. One anonymous rights person guessed that making "up to 10 copies of up to 10 pages is probably okay without bothering the publisher for permissions."

Computers rely on chips to run. Most of these chips are made by Intel who sells chips in lots of 1000. According to the June 1992 issue of *Computer Shopper*, a gray market has sprung up of chip brokers who have the cash to buy chips which they resell piecemeal to computer manufacturers who can't afford to buy 1000 at a time. The problem is that the chips come with no recourse to Intel if your computer gets a bad chip. The manufacturer's are also paying one and a half times Intel's price

and no doubt passing the cost on to the end user. *Computer Shopper* was told by several P C clone manufacturers that they dealt with chip brokers. "All asked for anonymity and none would say with who they were dealing."

According to the US Surgeon General's Actuarial Information for 1990, death from drugs were as follows:

TOBACCO	360,000
ALCOHOL	130,000
PRESCRIBED DRUGS	18,675
CAFFEINE	5,800
COCAINE	2,390
HEROIN	2,147
ASPIRIN	986
MARIJUANA	0

We wonder if this means that alcohol killed 28 times the number of people that all the illegal drugs combined killed.

The February 15, 1992 issue of *The New York Times* reports that a dozen people were arrested in a raid on a "network of walrus headhunters and buyers illegally trading tusks for money and drugs" in Alaska. The agents involved said "they paid \$300 for a walrus head with tusks and bought ivory at \$25 a pound." The agents were also offered "walrus skulls with tusks for 10 marijuana cigarettes." The agents bought "693 pounds of raw ivory, 31 walrus heads, five polar bear hides, four seal skins and about six pounds of marijuana." 25 to 30 more people were expected to be charged later. The Marine Mammal Protection Act of 1972 allows the sale of carved ivory as art but not the sale of raw ivory, and allows for hunting of walruses and polar bears only if "the animal is not wasted." Interestingly, native Alaskan leaders called in The United States Fish and Wildlife Service two years earlier because they "suspected a tie between poaching and rural drug trafficking."

According to the April 1992 issue of *Security*, their "First Quarterly Telephone Survey" found that 49% of "firms employing at least 1,000 people" added drug screening in 1991 and only 1% of these employers discontinued the practice. Industrial workers are those most likely to encounter testing in order to "prevent drug-related losses."

Another survey in the January 1992 issue of *Security* found that "21 percent of organizations conduct honesty tests. The number jumps to 30 percent in retail. At institutions 80 percent conduct honesty tests in-house. In finance, all respondents use an outside service for this testing. Government limits testing to security and sensitive-position employees."

According to the May 1992 issue of *Adult Video News*, "Delores Stanley, manager of a Toronto, OH Dairy Mart convenience store, removed all copies of Playboy and other soft-core magazines from display racks, a move which prompted her immediate termination. She plans to sue the company on the basis that the presence of the magazines constituted de-facto sexual harass-

ment in the workplace, and that Dairy Mart interfered with the practice of her religion."

According to issue #43 (1992) of *Censorship News*, Florida's Duval County schools have begun to demand parental consent forms from students who wish to borrow Snow White from the library. Why? Complaints of "graphic violence" about "poisoned apples, wicked witches" and "threats of hearts torn out."

Gray Areas extends heartfelt sympathies to video retailer Greg Salyer of Tennessee. According to the March 13, 1992 issue of *Video Business*, Salyer's video store contained some adult films which were kept in a separate room to keep children out. He also checked ID and made it a point to contact the county DA's office to find out how to comply with local ordinances. We were impressed that he "made it a point to stock only mainstream, storyline adult films and a series of amateur tapes - certainly nothing kinky." Still, he was raided, and all because a local massage parlor recommended his store as a source for such films. Salyer says the cops "sat there for hours watching all these tapes - and I'm sure at least a few of the cops were on overtime." Salyer also said "one of the cops turned to me on his way out and said, 'Well, at least now I know which tapes I want to rent.'" Alas, Salyer has stopped renting adult videos so that particular cop will have to look elsewhere.

According to the May 1992 issue of *Adult Video News*, "Five Illinois State Police including a captain of detectives, were suspended in February after it was discovered that they had "borrowed" 15 adult videotapes, including some featuring the underage Traci Lords, from the Division of Criminal Investigation's Child Exploitation Unit."

You would think George Peach, the chief state prosecutor for St. Louis, Missouri is an upstanding guy. According to the May 1, 1992 issue of *Video Business*, he was "responsible for closing the city's major book and video stores that dealt in adult-oriented materials. He also championed a city ordinance that dictated mandatory jail terms for pimps, prostitutes and their customers who were second-time offenders; first timers face a maximum six-month sentence and a \$500 fine." Peach was arrested for trying to hire a prostitute who turned out to be an undercover cop. Not surprisingly "Peach's own fine was waved, his sentence suspended and he's back at work." He told *The New York Times* that "while he regretted his crime, he would not step down from office." We agree with *Video Business* that the "law works in mysterious ways."

According to the February, 1992 issue of *Adult Video News*, two 14-year-olds took their dad's video rental card and went to George's True Value Hardware in Neshannock Township, PA to rent *Taboo IV* and *Taboo American Style Part II*. When the kids' dad came home early and saw the tapes he checked them out and then went to local police. The store owner, George Walaan, was charged with "obscene and sexual materials" and "corruption of minors."

Remember the Traci Lords scandal? It was discovered she had made some 70 adult films while under the age of 18. Yet another actress has been discovered who did the same thing. Alexandria Quinn made about 100 films which had to be pulled off the shelves. As in the Lords case, no one came after Quinn but the X-rated film companies had to pull the product she had appeared in off store shelves and make reedited versions. If you see any of her films at your local video store, please alert the owner that they are now considered child porn and must be removed from display.

You've probably seen GIF's if you own a computer. These are scanned photos saved in a certain graphic file format. Many GIF's are copyrighted but appear on thousands of bbs's despite that fact. The most popular ones seem to be cartoon stars, rock stars and of course, porn stars. Roger Dietz tried logging onto a computer service called America On-Line and posing as a 13-year-old gay teen. He was sent GIF's of child porn through his electronic mail. E-mail is considered a private area and presents many legal problems should a BBS owner attempt to interfere. In this case, Dietz went to the management of America On-Line himself which gave them the right to interfere. *Gray Areas* has heard much about the availability of child porn on BBS's but this is the first case proving the rumors true. Now that possession of photos, magazines and films involving children is a felony (one of the better things Ronald Reagan did in office), the price has risen for these items. It's no surprise that people are using technology to preserve their collections as computer files suffer from no generation loss and can be duplicated without the need to have them developed (which risks the user being found out and turned in). We applaud Dietz for blowing the whistle and do not feel that people should misuse public BBS's to glorify what is all too often a pictorial piece of evidence that the rape of a child has occurred.

According to issue #40 (1991) of *Censorship News*, Keith Jacobson "a model citizen, fell victim to a government entrapment program which pursued him for two and a half years." Seems investigators found his name on a mailing list as he had purchased two legal nudist magazines. He was then "solicited with ads for child pornography 12 times by five separate government-created entities" and ultimately purchased a magazine depicting child porn which was legal to buy when he bought it. After the laws changed so that child porn became illegal to possess he was arrested and the case had been appealed several times. A Supreme Court decision (5 - 4) has now freed him.

If you have no sympathy for Mr. Jacobson because you are not interested in child porn, consider the fact that this is exactly how the government would prosecute tape traders or any other group they decided to investigate.

According to the March 1992 issue of *Adult Video News*, The Fully Informed Jury Association (FIJA) is now sending "Jury Education Teams" to cities where First Amendment, political and other victimless crimes trials are being held, where they're distributing information telling jurors of their rights to judge not only the facts of the case but the law under which the defendants are being charged!"

According to the February 8, 1992 issue of *The Houston Chronicle*, the National Computer Security Association commissioned a virus survey of 600,000 North American businesses by Dataquest, the San Jose, California, market research firm. The results show that "63 percent of the firms have experienced a virus encounter, and 9 percent of the firms have experienced a virus disaster, which the survey defines as an incident affecting 25 or more PC's or diskettes. Of those struck by a virus, 62 percent reported lost productivity; 4 percent reported screen messages, interference or lockup; and 38 percent reported that files were corrupted."

The Winter 1992 issue of *Symantec* magazine defines a virus as "the segment of a software program code that attaches itself to one or more of a computer's files, and then systematically spreads itself from one file to another." Many people think viruses are something that only happens to users of illegal software. In the last year Novell accidentally shipped the "Stoned III" virus in up to 3800 disks which contained reference information and Leading Edge Products, Inc. shipped 500 PC's with infected hard drives. Da Vinci Systems Corp. shipped out *eMail 2.0* demo disks with the Michaelangelo virus and according to John McAfee, a leading virus expert (quoted in the February 3, 1992 issue of *Infoworld*) "since July 1, 1991, over 60 vendors have shipped infected hard drives or utilities and support disks."

Most virus authors live in foreign countries where few people have computers and therefore writing and spreading viruses is not a crime. Those that live in the US or in the few other countries that prosecute computer crimes stay anonymous or operate under handles. Earlier this year Mark Andrew Pilgrim and David S. Blumenthal, two Cornell students, created a Macintosh virus which they imbedded in three computer games - *Obnoxious Tetris*, *Tetricycle* and *Ten Tile Puzzle*. They uploaded the files via Internet to the Stanford University Macintosh file archives. As the files were traced back to Cornell, Pilgrim and Blumenthal were soon caught. They were charged with computer tampering which is a misdemeanor that is punishable by up to one year in jail and also carries a \$1000 fine.

The February 28, 1992 edition of *The Philadelphia Inquirer* interviewed Pilgrim's former high school teachers who said he was "the best computer programmer I ever saw" and that Pilgrim had served "on the staff of the school literary magazine and was an accomplished musician, playing in the district and state bands. He was in the National Honor Society, was on the Hi-Q academic team and was a National Merit Scholarship Semifinalist." *The Inquirer* also quotes Mel Cook, the school's dean of science as saying "It was pretty shocking to hear. You don't expect one of your top students to do this sort of thing."

Gray Areas will cite any interesting news clips you send to us as long as they contain a Xeroxed copy of the original article and the source, page number and date. If it peaked your interest please share it with others!

GETTING GRAY WITH JOHN PERRY BARLOW

BY NETTA GILBOA

GRAY AREAS: Tell us about your forthcoming books...

JOHN BARLOW: I'm working on two at the moment. Most immediately forthcoming is a collection of my songs with their stories. I have always kinda wanted to know about other people's songs. It's not so much wanting to know what they're about, it's wanting to know where they came from, what the surrounding context was and the environment in which they appeared. I'm putting together a complete set of songs, both recorded and unrecorded, along with what amounts to a little biography of each song. It's called *Wheel To The Storm And Fly*.

GA: Any idea when it will be released?

JB: Well, I gotta get it out of myself first and I've got so damn much going on at the moment that it's very difficult to find time to write. I'm hopeful that it's going to be out this fall but we'll see. The other book I've been working on for a couple of years with incremental progress and it's essentially about what happens when you move from an environment where most of your cognitive activities are inspired by experience and into one where most of it is inspired from information, which is essentially the condition of modern Americans. It's about organizations, living patterns and human interaction as we move off the physical world and into cyberspace.

GA: Then I imagine it will be a little bit autobiographical?

JB: Very. It's basically a cowboy leaves the physical world and goes to cyberspace. It's called *Everything We Know Is Wrong*.

GA: Do you like the task of putting books together?

JB: Not much. I'd rather pump septic tanks then write to be honest with you, but it's just that I don't feel quite as good about a pumped septic tank as I do about having written. I feel real strongly that I have some things to say that are unique and it's kind of like I have a moral responsibility to say them.

GA: Exactly. If you don't say them, who will?

JB: Well, maybe they are better left unsaid, but we all have to row this boat and the way I'm best equipped to row is to keep my eyes open and see things that other folks might have missed.

GA: Are you presently working on any new lyrics?

JB: As a matter of fact I am. As you may know, the Grateful Dead are going through one of their periodic convulsions of creativity. So I'm out here kind of trying to jump on this spasm while the jumping is good. Just wrote a song with the new guy in the death seat the other day, Vince Welnick, which I'm extremely pleased by. It turns out he's as much fun to write with as Brent was.

GA: Good. And hopefully more stable.

JB: Well, you know he's in the Grateful Dead. You could probably take General Westmoreland and make him the keyboard player of the Grateful Dead and there would be some danger adhering to it.

GA: Well, everything in life is risky.

JB: That's right.

GA: How does the song writing process work for you? Do your events in your life inspire the words, or do you have to consciously create them?

JB: I tend to think that they just kind of show up from some place. Maybe events in my life inspire them but I have always felt like they just were given to me. If I were writing about the things that I wanted to write about, or the hobby horses that I might want to get on and ride around, my songs would have been very different I think. And it is probably just as well that you can't do it that way because on those occasions when I actually do try to force something, make the song be about something in particular, it usually sounds kind of preachy and adolescent. So generally speaking, I just try to make myself an open vessel for what-

ever it is that is sitting out there waiting to be delivered and try to take delivery.

GA: And after all the years of living with them, which songs that you've written are your favorites?

JB: Well "Cassidy" is a pretty good song. I have to say that that's about my favorite. There are bits and pieces of a lot of them that I like a lot. There are moments in them, rather than the songs themselves, that I'm really fond of. I like parts of "I Need A Miracle" an awful lot. I especially like the chorus in "Weather Report." I like where it breaks out into the chorus in "Estimated



Bart Nagel

Prophet." It's hard to say, it's a little bit like asking somebody which one of his children he likes. I am acutely familiar with their different qualities and also it depends so much on context. I've heard those songs many, many, many times in most cases now and sometimes they were like an ice pick to my ears, and sometimes nothing could have been better. So depending on how I was feeling about them, how the band was feeling about it, how we were aligned toward the galactic core. Lots of considerations but I basically like and I'm pained by everyone of them.

GA: It must feel great when you suddenly hear one of them coming on the radio?

JB: Not necessarily, no, because you hear it on the radio and you know that maybe a billion other people are hearing it, and you wonder if they can hear everything that pains you about it. You think about all the things that it could have been and how it ended up being. And there's a point when a song is never interacted with a physical object like a guitar or a piano or human voice, when it has this idealized reality in your head and that's always you know a far better thing than the lump of stuff that eventually arrives. So when I hear a song on the radio, I'm still making that comparison between the thing that it was before it ever had been anywhere and the thing that it became and it is always an unfair comparison.

GA: True. Do you ever listen to Dead tapes in your car or at home?

JB: No.

GA: How do you feel about the Dead's taping policy?

JB: Oh, I think it is one of the most enlightened, practical, smart things that anybody ever did. I think it is probably the single most important reason that we have the popularity that we have.

GA: How do you feel about the tapers themselves and the behavior of some of them at the shows?

JB: Oh, I suppose if I were doing what they are doing, I'd be as irritating as they can be. What they are doing depends heavily on other people's non experience. But I do think that they can be a little bit anal. But they are all off by themselves. They've got their own culture, they've got their own scene and they're at least being anal together. I also think that they are a necessary element. As I say, I think that the taping scene is a fundamental part of why the whole thing works. I mean it is what provides the face, article of currency for this economy, our psychic economy to say at least, and however irritating one might find the tapers, it is kind of like the Tibetan butcher class. You know the Tibetans don't want to kill anything but they live in a place where you just can't raise enough protein unless it gets past your large animal for accumulation. So they have to eat meat. And as a consequence they drive to a butcher class of undesirable folks who go out and kill the animals and butcher them and prepare the food in such a fashion so the Tibetans themselves never have to get any blood on their hands.

GA: Great analogy. Do you think that you've learned more or less due to tapes?

JB: Oh absolutely more. No question. I mean many, many, many times more due to tapes.

GA: And why is that?

JB: Well, because of the nature of information. Information does not, unlike physical property, necessarily get less valuable with distribution. And by the proliferation of tapes, that formed the basis of a culture and something weirdly like a religion. The tapes and the way the songs are ordered and all that stuff becomes kind of like the way of measuring tea or the Dow Jones

of the Grateful Dead scene. It is the principal article of commerce and if you've got an article of commerce in the middle of a community then that becomes a binding element. A lot of what we are selling is community. That is our main product, it's not music.

GA: Absolutely.

JB: It's community and so if that hadn't arisen, then we wouldn't have had that element and the community couldn't inform and we would be out of business long since.

GA: How do you feel about bootleg albums and CDs in which dollars are exchanged?

JB: Now that's another matter. I am perfectly at peace with the fact that there are probably millions of copies of my songs out there for which I don't receive a cent. But if somebody goes out and makes a perfect replica of *Built To Last*, complete with the packaging and everything on CD, and sells it in a retail environment, I want to get that son-of-a-bitch. I want to put our worst attack lawyers on him and tear him to shreds because that is really theft. My point is that it's the totality of expression and that CD is sort of like our totemic object. That's got to come from us or it becomes meaningless and to create that is wrong.

GA: Are you aware that there are a handful of people in *Goldmine* magazine selling Dead tapes?

JB: I think that's wrong. In the spectrum of morality, I don't think that is quite as wrong as trying to recreate albums that are dead ringers. I am a free marketeer. I think that the community that cares about itself will set up a set of ethical standards to guide its conduct and you know to the extent that you really want to be a member of that community, you should observe those ethical standards.

GA: Absolutely.

JB: But I also believe that if something has a value, that people will inevitably charge money for it.

GA: Especially when they can find people who aren't familiar with the scene yet and don't know.

JB: Yes, who are not necessarily members of the culture and don't maybe share cultural ethics. So that stuff is going to happen and I could get really rattled about it but I tend to think that people learn their lessons over the course of time and to the extent that this is a strong community, its got ways of telling people that what they are doing is wrong. Deadheads have plenty of ways of censoring that sort of behavior and shunning the people who do it. Frankly I think it is a hell of a lot more effective for the deadheads to make those people feel like what they are doing is wrong then for the band or our legal organization to come down on them.

GA: Which brings up the next question, in your opinion should taping be against the law?

JB: Certainly not!

GA: Presently it relates to copyright laws, saying that the artist owns the copyright on the music and also the copyright on the specific performance.

JB: Yeah.

GA: And even what the Grateful Dead do is considered against the law.

JB: Well I hope they try to bust us for it. We'll engage in acts of civil disobedience. That's absurd. If it is ours we can do with it as we please.

GA: Actually, according to the lawyers that I've talked to that's not entirely true.

JB: Well, you know, don't ask the lawyers. The lawyer is going to come up with a way that's going to maximize human suffering

every time. That's what they do. Lawyers exist to fill the world with fear and risk aversion.

GA: Good point.

JB: And to make it so that human beings can't interact with one another in a fluid fashion on a human level looking one another in the eye.

GA: Without lawyers.

JB: Right.

GA: How did you get turned on to computers?

JB: Just lucky I guess. Actually I would say I recently got a computer because I got tired of retyping stuff and at that point I was also a cattle rancher and I got tired of making mistakes in my addition and so I got a computer because I wanted a better typewriter and a better adding machine. I guess I would say that I owe the deadheads my discovery of what computers really were. In the sense that I discovered the WELL because the deadheads were always trying to get me to get on the WELL where there were a lot of deadheads, that was a place where the community was coming together and I was really fascinated, suddenly I had this opportunity to find out what deadheads were really thinking. I hadn't really had a chance to essay their view of the world in such detail before and so I was really interested in what I discovered on the WELL because I come from a small town in Wyoming and I'd been thinking about what happens to community when there aren't small towns anymore and everybody kind of lives in the suburbs and moves 17 times in the course of his life and never knows his neighbors and never has any sense of any standard family and never has any sense of place and every place looks like the next one anyway. What happens to that basic human desire to be connected to other human beings? You know, what is the context in which that can now occur? I looked at the WELL and I thought, ah ha, this is the place where that's going to happen and places like this. So, I got really interested in virtual community and have been ever since.

GA: Besides the WELL, what else do you do with your computer?

JB: Gosh, I do lots and lots of things. I actually don't do the WELL that much any more because I'm on the Internet which is like the WELL except for the fact that its got six or eight million people on it. And I do lots and lots and lots of things. I mean I do a lot of e-mail, I do my writing, I do drawing, I do keep track of everybody I know, I publish a little newsletter, I do my accounting, you know my personal accounting, I keep all my notes in it, I play games on it, I fool around with observations of parts of reality that you can't see with the naked eye like fractals. The computer is a very valuable tool. It is basically an everything machine. I just found myself in the middle of a long running illicit affair entirely in cyberspace. I do a lot of things with it.

GA: What sort of equipment do you have?

JB: I have a Next Cube with the O40 upgrade and I have a Macintosh SE30. And I have a Mac 170 Powerbook.

GA: Tell us about the EFF...

JB: The EFF is something that was formed by myself and Mitch Kapor (who founded Lotus) to deal with civilization in cyberspace which was a place that I think we discovered in the sense that we realized that this was an environment in a country and not simply lots of tubular channels between individuals. That this was all taking place in some kind of terrain and as soon as we saw that, then we were able to see the next important thing which was that there was a society building there without much awareness of anybody and that the government was rushing into this area mostly in the defense of intellectual property definitions in ways

that would fundamentally inhibit and eventually enslave the society that was forming. So we started out with the idea of simply applying the First Amendment of the Constitution to communications making sure that everybody understood that speech was speech whether it was bytes or ink and pretty soon we realized that in cyberspace the First Amendment is a local ordinance. Since then we have been focusing our energies on trying to make sure that the world gets redundantly wired as many different ways as it possibly can so that no local government can stop anybody from speaking his or her mind no matter what the laws may be. We are determined to create a place which is basically ungovernable and we seem to be working on it quite well.

GA: Quite well. What is your role in the EFF?

JB: Oh, I feel like sometimes I'm sort of like the John the Baptist of the EFF. The EFF in a very short period of time has become a large, fast growing organization with offices in Washington and Cambridge and staff and a whole lot of hardware and I'm still out here on the road preaching the good news and I don't have the much interaction with the nuts and bolts of daily affairs in the offices. But I go out and I tell people about what we are doing and I tell people about why we are doing it. I do a lot of writing for various publications which is usually in some level or another tinged with our message. But basically what I do is spread the word.

GA: And why should people who don't have a computer care about the EFF?

JB: Well, because people who don't care about computers or don't have a computer probably care about whether or not they can go on saying what they want to say and thinking what they want to think. And what we are doing is creating an environment where anybody can do that and nobody can stop you. So I think they've got an interest in that. I think that whether somebody has a computer or not, at this point is irrelevant because a great deal of their life is run by the exchange of zeros whether that is visible to them or not. What we are talking about is the continued deregulation of the digital domain. So you have a stake. For example, unless you are such a rigorous hippy that you don't believe in having any money you can't see with your eyes, all your money is in cyberspace and the way in which that terrain is regulated in the kinds of laws and cultural ethics that arise in there, has a very significant effect on you. Also we are moving into an era when property is less and less something that you can pick up and property is less and less something where if somebody else takes it you don't have it anymore, property becomes something that you can have and a million other people can have at the same time. And a lot of what EFF does is try to reconfigure people's understandings in property and I think anybody who is going to live in the future has a stake in that.

GA: The first cases of the EFF took on involved people who were wrongly accused of hacking. Are all three cases resolved now and what was the outcome?

JB: Well, yeah, I guess you could say they are resolved. The first case that we were concerned about had to do with some hackers in New York whose cases we intervened and ultimately those guys copped a plea. I think had we not been there in the background they would have gone to jail. They didn't go to jail. There was an awareness that we helped create on the part of the officials that what they had done had not been done with malice or with any damaging effect. That was the case of Fiber Optic and Acid Phreak. Another case that we were involved in early on was the Craig Neidorf case and with our help and the help of quite a

number of other folks the federal attorney simply folded up his case after four days in court and fled. We were able to bring in resources in the court that showed that they simply didn't have a case. I would say that it was resolved except for the fact that in the course of trying to defend himself Craig spun up about \$100,000 in legal bills before we ever came along and that's still getting paid off, so it's not really resolved. Furthermore we are still suing some of the people that took him to court, not over what they did in Craig's case but what they did in the Steve Jackson case, where they entered the business of a games publisher in Austin, Texas and confiscated all of his equipment and very nearly cost him his business without any justification whatsoever. It was just complete ham handed ignorance combined with a certain level of malice in that instance and we are suing both the Secret Service and the Department of Justice and also the individual agents who were involved in it. That's proceeding in the stately fashion of legal matters.

GA: Has the EFF taken on any more cases since those?

JB: We have had such good fortune with the visibility that those cases created that there really haven't been many others. We were peripherally involved in the Len Rose case. We worked with Len a lot behind the scenes. We didn't want to get officially involved with Len or take his case on because we were concerned that it was one of those areas where the facts of the cases were sufficiently ambiguous that we could see the potential for the wrong kind of precedent getting set. There is an old adage that bad cases make bad law. This looked like one of the situations where that could happen and we didn't want to take that risk so we didn't get formally involved with Len. We did help him out informally and I think had the effect of making it so that when he did go to jail he didn't go to jail for any length like as long as he might have otherwise. But generally speaking since the EFF came on the scene, the government has become a lot more careful and I think we can take pretty direct credit for that fact.

GA: The part of the EFF's work that we personally are most taken with is the education process of talking with the police officers about what's fair to seize from people's homes when investigating computer crimes. We think that you've really done groundbreaking work in this area. Is this one of the more interesting parts of the job?

JB: Oh, sure. I personally have a great taste for bringing together people that don't think they like each other to see what happens at the point of contact between the apparently different and the profoundly similar. I love getting together cops and crackers so that they can see just how much they have in common. I just like the juice that flows in those kinds of situations. I really feel like there is damn little malice in these guys. Mostly what they are is just they are like any of the rest of us. They are battling their way through a confused and confusing world and they are trying to come up with the best solution to the problem and they're usually a little bit insecure and they are often willing to assign the worst motives to their usually invisible opponents. But the way in which EFF got founded was in the moment I mentioned when Mitch and I got knocked off our horse on the road to Galilee. We both had visits from the FBI regarding this new Prometheus theft of source code from Apple. In both of these cases we had this kind of *Alice In Wonderland* experience with the FBI agents involved and had fortunately learned enough as student radicals in the 1960's not to go into a purely defensive posture and start assuming that the pigs were out to get us. If I didn't learn anything else in the 1960's I learned that if you call somebody a pig, he will usually oblige you by becoming one. As soon as this

fellow arrived I could see that he didn't know exactly what it was that had been stolen or if stolen was even the right word for whatever it was that had happened to it and that if I wanted to have the world be a better place, the first order of business was to make this guy understand what he was looking for, what it was that was going on here really and how futile it was for him to look where the FBI had sent him. And to make him aware of some of the cultural elements that were afoot and generally take him by the hand and lead him into cyberspace. We have since duplicated that kind of interaction with a lot of people and I think very effectively. Basically what that amounts to is trying to soothe over the anxieties that come with immune response. As society enters cyberspace there is an awful lot of generalized immune reaction and we are trying to make people feel less of it, feel less discomfort and a greater optimism about what it is that they are doing since it is inevitable. If it were up to me I'm not sure that I would have this happen but it is not up to me, it's happening, and given that, I want to see that it happens as gracefully as possible.

GA: Software piracy is rampant in the US and we've identified several types of piracy ranging from friends who trade disks to pirate bulletin boards to businesses who literally force their employees to use pirated software in order for the corporation to avoid buying multiple copies. Do you approve of the Software Piracy Association's approach to stopping piracy?

JB: No, it's boneheaded. It is just plain stupid and, look, I think that software piracy is pretty complex. I mean there are cases as in the Next world where you've got such a limited market that a certain amount of software piracy can completely destroy a product. But generally speaking, that's the exact opposite effect of what software piracy has. I think you can make a pretty persuasive case that the reason that Lotus, for example, continues to exercise an iron standard among spreadsheets, is that it is also the most pirated software in the world. Once something becomes a pirate classic, then it is out there being distributed and distributed and distributed and gets itself fixed in the public mind and you know becomes a valuable item. So that often the best thing that can happen to you is to have your software pirated from an economic standpoint. The SPA just doesn't get it. They really don't. I mean people who pirate software sooner or later buy it. There is an incredible amount of software piracy going on and yet one of the most robust portions of the American economy is software. You know there is reason for that. It is kind of like the home video tape thing. When video cassettes first became popular in Japan there was a full court press on the part of the movie companies and the traditional manufacturers of media to stop them from hitting these shores. They arrived in America quite a bit after they'd been developed because of legal efforts to stop them from coming, because it was the conviction of everybody involved that having this medium that could be so easily reproduced out there would be the death of movies. Well now more than half of all the revenue that film companies derive is from videos and in fact they don't even put movies in theatrical houses except to advertise the video.

GA: Exactly.

JB: So this is another one of these cases where having this very fluid easily reproducible, easily pirated version of intellectual property has redounded to the benefit of the intellectual property creator. I think that software piracy is a complex issue and I think that right now what protects a lot of software from piracy is the fact that people want to have the manual. As those manuals become more and more an on-line kind of thing and software

becomes easier and easier to use, that kind of protection goes away. So you have to think about other ways and other incentives that people have for buying software and not simply pirating it. And I think that what you are probably going to see is if people are going to want it, they are going to want to have the latest version of it which is not going to be easily pirated.

GA: Individuals that we talked to seem totally unconcerned about the SPA, especially when they are under 18. What can be done to educate this market?

JB: Well the first thing is the SPA can quit being so stupid. I think that the real unfortunate effect in the way in which the SPA approaches this is that it breeds the kind of general disrespect for the interest of the people that they are protecting.

GA: Agreed.

JB: It is kind of like drug laws. You have these draconian drug laws on the drugs that are least likely to cause damage and mayhem like psychedelics and marijuana. But they are all being couched as if you take this stuff the world will end and your life will become a living hell. The really dangerous drugs are the ones that are legal. But this totally false message gets conveyed by the drug laws. Kids take marijuana and say wait a second, this isn't going to kill me. This isn't going to ruin my life. This must all be bullshit. Well the fact is that there's probably a pretty good reason for having a law against cocaine. But if you concluded that it is all bullshit then you are not going to pay any attention to the social strictures against cocaine. Right. So it is the same thing with the SPA and the way in which it is trying to enforce software copyright. It breeds a general disrespect for the whole idea that people should get paid for the work that they do with their minds and that's unfortunate.

GA: Let's chat about computer crime such as phreaking and carding. Here computers are used to spread information and to access phone codes and credit card numbers. Apparently most carding is done to purchase computer equipment and most phreaking is done to call pirate bulletin boards without paying for the calls. Please comment.

JB: Well, anybody who uses some body's credit card is stealing from them as surely as if they came up to them on the street and demanded the money in their wallet. So I have very little sympathy for that kind of thing. If you are using a credit card that isn't yours, it is somebody else's, then you are stealing from the person who it belongs to. It is as simple as that. And I think that we've got laws against theft and they need to be enforced. The whole area of phreaking is complex because a good chunk of the phreaking that goes on is a cat and mouse game between the phone companies and the phreakers, which both sides seem to enjoy to tell you the truth. It is not as though there isn't some spare band width for that enterprise to take place in. There's an awful lot of unused circuitry at any given time unless there's just been an earthquake or a riot. But what concerns me in that case is sort of commercial operations that are set up to use that unused band width and that's a whole other matter. There are operations largely on the east coast where you'll get people who have hacked into some company's PBX and are essentially running a private illicit phone company through that PBX billing for the credit card calls, most of them to Columbia for some reason. And that sort of thing is wrong. It is obviously wrong and needs to be stamped out.

GA: Viruses are apparently made by two groups of people, those who seek to become infamous and live in countries that have no laws against virus writers, and those who seek to destroy or harm or cause mischief. Two questions here: what

penalties fit the crime, and how can society convince virus makers to give it up?

JB: That's a tough one. I tend to think that a lot of viruses are sort of a miscued kind of sociobiology in the sense that what the virus writer is trying to do is to insert his own meaning into the greater kind of digital genetic organ. I don't know how you can stop somebody from indulging that impulse. That's the kind of impulse that goes right down to the DNA. I think once somebody has that sense of creating a kind of immortality for a part of himself, that's a very powerful thing. There is the classic disgruntled employee problem with viruses where you've got somebody that is pissed off at a particular institution and wants to go in there and cause them harm. It's hard to harm an institution. As long as there are people doing battle with institutions, they are going to come up with whatever weapons for harming them they can. I don't think you are ever going to be able to stop that kind of thing. I think that the area of virus writing that you probably can do something about is the sort adolescent casual "gee I wonder what would happen if I did this?" and I think that constitutes a very slender minority of people who write viruses.

GA: Agreed.

JB: But that's the area where you can have the most effect. I think it is sort of extraordinary that anybody does it given the fact that everybody knows that it is wrong.

GA: But look at the person for example wrote the Michaelangelo Virus. What incentive has he to write something better, look how much attention he got.

JB: Oh yeah right.

GA: Look what panic he caused.

JB: Right. I still wonder if the Michaelangelo Virus wasn't a complete fiction. I am not yet persuaded that the damn thing ever existed in reality at all.

GA: I know people who claim to have copies of it, but I think it was blown way out of proportion and I'm sure the net effect of the whole thing is that it sold a whole lot of virus protection software.

JB: Exactly. See that's another thing. I talked to John McAfee about this at one point, this is a guy who sells anti-virus software himself, and it was his perception that a good chunk of the viruses that are written are written by people and companies who sell virus protection.

GA: And also the opposite. I've seen a lot of viruses were they literally are trying to write something that McAfee's Scan won't be able to check.

JB: Right.

GA: And the goal here is to beat that program.

JB: It's a game. I think that people like John are part of the problem in a very fundamental way.

GA: The other interesting thing about the Michaelangelo scare is that there were three viruses destined to hit the following weekend. There was the Friday the 13th, the Saturday the 14th and another one that hits on the 15th of March and there was almost no attention paid to those.

JB: Right, right. Exactly. Most of this stuff is something that just happens on the map and not on the landscape.

GA: And also when the media gets interested in things by virtue of how much time they have to devote to it, they distort, condemn, etc.

JB: Oh, god. They don't know what they are talking about. I did an interview in Kansas City, I was there speaking at the ACM meeting and there was this local TV reporter who interviewed me, who didn't know anything about computers or viruses or as

far as I could tell, much of anything, but she was damn good and ready to have laws passed that would cause the licensing of software programmers rather than have these maligned individuals out there where they could do such damage to society, as they were obviously capable of. She wanted them all licensed and watched by the government because she was so scared of this Michaelangelo Virus.

GA: Obviously some licensed drivers still get drunk and kill people...

JB: It just makes one sad to know that much of social information is getting passed on by people who are as clue impaired as this poor lady.

GA: Earlier this year the "Not So Humble Babe" was arrested. She turned out to be one of the major suppliers of games to these pirate boards. Has the EFF followed this particular case?

JB: A little bit. I wouldn't claim any great expertise in it. It was the kind of thing that we didn't feel like the issues involved were very ambiguous. What she was doing was wrong by any obvious standard. Where we're interested are areas where it's hard to figure out. The thing that's going on doesn't have any sort of moral metaphor that applies from the physical world. What she was doing was theft.

GA: Absolutely.

JB: And redistribution of stolen goods in a way that she was very aware of. We just don't bother with stuff like that where it is clear what's going on. In the case of Craig Neidorf who was charged with interstate transportation of stolen property, he didn't know that what he was transporting was stolen necessarily nor did he see its value as property since it had none.

GA: And he wasn't trying to profit from it as she was. She was taking in \$6,000 a month in donations alone.

JB: Right, right. So that's a very different kind of situation.

GA: The most interesting thing about her case though is it turns out she kept a little black book called "Who's Who in the Pirate World."

JB: Yeah.

GA: Which the FBI seized and apparently never pressed charges against her because of that. If the FBI used the address book and did a major sweep, would the EFF defend anyone involved, and if so under what circumstances? I thought of two. One is people who used to be involved but had given it up, but the FBI comes after them years later, and the other is roommates who perhaps have a separate computer and are aware of what their roommate is doing but they didn't make the calls, they are not involved and they didn't benefit.

JB: Well, I think it is sort of a fundamental canon of English common law that there shouldn't be guilt by association and just because your name happens to appear in the address book of somebody who is guilty of a crime doesn't give law enforcement the right to do anything to you. So, obviously, if the FBI is going to come after somebody who has been listed in an address book, that's a civil liberties matter and I expect it would be the sort of thing that we'd be interested in.

GA: Looking toward the future is the EFF becoming large enough to acquire local chapters?

JB: We have a local chapter in Austin now which is kind of a test bed. We're proceeding somewhat cautiously in that area because we have seen with other organizations a kind of unhelpful dynamic that can set up between local chapters and the national and we want to spend as little time as possible on organizational stuff. We're just not very interested in running a large tumultuous bureaucracy. But it appears that on the other hand we're

fairly congenial towards the self generating kind of local action that we saw happening in Austin, and we've been pretty well involved with the formation of that chapter there and it is going well and I would say that we are probably going to look favorably on the formation of chapters elsewhere.

GA: Some of our readers might like to help the EFF but lack money to contribute. How else can they help?

JB: Oh gosh. I think that they can help by doing a lot of things. One of the things they can do is become aware of telecommunication issues in their particular daily works; find out what their State Public Utilities Commissions are doing with regard to ISDN; what local law enforcement agencies might be doing with regard to computer crime and just generally keeping an eye on the ground or an ear on the ground and contacting us with something that goes on that shouldn't be. There are a lot of things happening in the world not all of which we can be familiar with. Hardly a week goes by but what some case shows up on our view finder that has already developed into a kind of an atrocity that we didn't know anything about. So the best thing that people can do if they want to help EFF in its work is to inform us of things that they think bear examination, and to be the eyes and the ears of EFF because we can't keep track of everything. We definitely need a lot of help from our friends.

GA: Is there anything else that you would like to share with our readers?

JB: Well, who are your readers exactly? I'm not that clear on who reads your magazine.

GA: It hasn't come out yet.

JB: Ah!

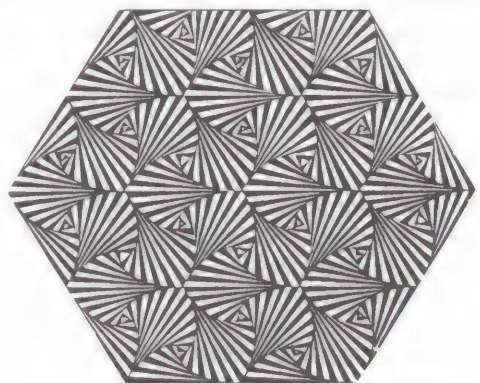
GA: But we are planning to go after tapers to acquaint them with areas of law that are controversial. Overall, we are trying to unite the Underground by mixing together all sorts of deviant subcultures and all sorts of alternative lifestyles.

JB: Good.

GA: It is something that's never been done in the publications that I think we're closest to. We think that *Rolling Stone* and *High Times* have lost a lot of their original vision. So we hope to be as well distributed and as four color glossy as they are.

JB: Farout! Four color glossy for deviants. I love it! Well, keep me posted.

Membership in the Electronic Frontier Foundation is \$20.00 per year for students and others with low income, \$40.00 per year for other individuals and \$100.00 per year for businesses and corporations. For more information, write to the EFF at: 155 Second Street #34, Cambridge, MA 02141.



THE ZEN TRICKSTERS INTERVIEW

BY JOHN DENKER

We recently had the pleasure of speaking with Jeff Mattson and Tom Circosta, lead and rhythm guitarists and founding members of The Zen Tricksters, a Long Island, New York based rock and roll band.

Gray Areas: How did the two of you meet?

**T o m
Circosta:**

Aside from me just saying hello to Jeff as a friend when I was merely a fan of the Volunteers, we met at my audition for the Volunteers. Jeff auditioned me personally for the Volunteers in 1985. **GA:** Okay, so you've been together seven years. How did the Zen Tricksters come about?

Jeff Mattson: We used to be involved in the Volunteers which started in 1979 of

which I am the only remaining original member. We did a trademark search when we were in the Volunteers at one point and we found out the name Volunteers was owned by about a fifty page report of people and our lawyers advised us at that point to change the name. They said pick something else that nobody has and that's how we became the Zen Tricksters. Subsequent to that we changed a bunch of band members.

GA: So the band now consists of Jeff, Tom, Jennifer Markard on vocals and who else?

JM: Rob Barraco on keyboards, Chris Weigers on bass and Rich Kulsar on drums.

GA: You have been known primarily as a Grateful Dead cover band...

TC: That's true, mainly because for many years the ratio between Dead songs and our own music was more like 80/20. These days it is more like 50/50. If anything we go out and play a little more original and cover tunes rather than Dead tunes.

JM: Some nights we do all original shows but that's how we got started. The Volunteers was a Grateful Dead cover band and we

evolved from that as I said before and we have definitely gotten the band to do our own thing. The direction we are taking it in is that we are getting away from the Grateful Dead and doing our own material.

TC: It is good to know that our main idea when playing Grateful Dead music was to use the grassroots following of the people

who like Grateful Dead music, as we do like the music, and it has heavily influenced our music. We use it as a vehicle to play our own music for people and to get them to be just as hip to our music as they are to the Grateful Dead's.

GA: It seems like you guys are doing a very good job of that now, as well as doing a phenomenal job of playing Grateful Dead material. How hard was it to learn and copy Dead material?

JM: Not that hard. I've been

seeing the Dead for almost 20 years and listening to it quite a bit so it was almost second nature to learn it, although I would say it is enjoyable music to play because you don't have to play the same notes every night. It's so improvisational in concept that you never have to play the same note twice. We don't copy it like note for note off a record or a tape or something like that. We learned the essential structure of the tunes, the stuff that they play the same all the time, and we are all well enough conversant with the individual styles of the corresponding musicians of the band. We are able to keep it somewhat in the context, but actually we kind of get away from that. We take it wherever we feel it, we are not even that worried if it sounds like the Dead anymore.

TC: Especially in the jam part of it.

GA: Right. How important was the use of live Dead tapes when you were learning the Dead material?

TC: For me, it was very helpful. Not to the point where I would copy the performance of Bob Weir, being that I play the rhythm guitar, of that particular live show rather than just get into his head and see what he was thinking about and kind of use his



Mollie Weiss

performance to interpret in my own way the song that I was learning.

JM: The Dead tapes are handy in learning the tunes, the studio versions are like an idealized version of it and in some cases not even because they recorded them early on in the songs development, but if you listen to a bunch of live tapes you really see what the essence of the song is, what's really important. Where the groove really falls and stuff like that which is really helpful. Also you see where the song can go, you get some idea of the possibility and obviously anybody who's seen a Grateful Dead show knows that the songs are a lot more exciting and can just go a lot further than studio versions, although I happen to love the studio versions of most of the stuff itself in a different way.

TC: It's neat that you say that. I might be the only one in the band who does this, but as far as the Grateful Dead thing in the band, I try to keep it up to date. I kind of do the recent things that Bob Weir is doing. I mean as far as tempo of the songs that he's doing or a particular rap that he might do at the end of the songs. As we all know he sometimes raps at the end of say "Good Lovin'" or something like that and I'm not sure that everybody in the band feels that same thing. Somebody else might be stuck in the 1970's mode or something like that.

JM: Well, there are certain songs that I think they play better at different times that yeah, I might be stuck in a different period when it comes to that, but rather than that staying on top of their slovenly playing habits. Just kidding. Love the guys.

GA: Well while we are on the topic of the Dead, members of the Dead have spoken in the past about the mysterious X factor, the unity between the band, the music and the audience which Bob Weir once called telepathy. Does this phenomenon occur with the Zen Tricksters?

TC: Yeah, for sure. We never called it that though.

JM: Yeah, I could say a little bit about that. What we are talking about here, is almost a Zen thing ironically enough, for one thing from the playing point of view, from the musician's point of view, this occurs in other fields too, like in sports, in just about anything that someone does well. It is the kind of thing where the music actually is playing you. I mean you've heard it, it's almost a cliché, "the music plays the band." It is the kind of thing where if you are actually trying to play well, you are not going to be playing as well as you can. When you get to that space where your mind is empty and the music is just flowing out of you, that's the thing we try to achieve every night and then the really great nights are when not only are you personally at that level, actually it is really like a high thing, it's up there with good sex as far as a high goes and when you have achieved it personally and then you are completely in tune and the rest of the band is in that same place. And everybody's going together and you are not even playing anymore, the band is all one big unit. You just sort of feel it, it's this big rolling non-stoppable force. And then some nights you have that energy going and you also are completely in tune and the audience is right there with you and those are the real magical nights that you can just crave and you just try to get there and it makes it all worthwhile. The telepathy is like I can play a series of notes and someone else in the band will be right there with me. I'm just playing something off the top of my head, and they are playing the same thing I am but maybe a third away or something like that in perfect harmony. Everybody is just right in tune and the audience is hanging on every note that you are playing and it's just a beautiful thing.

GA: Do you find this occurring more and more over time as you have been playing together longer as a unit?

JM: Well, yes and no, I mean yes it happens more now that the band, everybody's been playing together for a long time, but once you get to that level I think it happens fairly consistently but not regularly. In other words, I don't think that any band can get to a point where it happens prolongedly if there is such a word, every night, the Dead included obviously. Everybody who's been to a Dead show has seen a few clunkers in there and a few that just everybody says "Oh, that was just an average Dead show" and then a few that were like "Yeah, that was the one. It happened tonight."

GA: People saying "Oh wow!" to each other as they leave the arena.

TC: Exactly. Which transposes right into our plane where we think we might have played the greatest thing in the world and we are not getting any reaction. Or those nights where we think we were playing terrible and everyone will come up to us and tell us it's the greatest thing they have ever heard or it's the best they ever heard us play.

GA: Which is what the Dead said also. It's a subjective thing, they don't always know if it's there or not.

JM: But there are some nights where it cannot be denied from anybody's point of view. A lot of people measure the shows they like by whether they played their favorite songs that night, and it is really not a very good criteria. I really liked the fact that they played all my favorite songs, but that doesn't really say whether it was a good show or whether the music was fine, and whether the telepathy was happening or not.

GA: Well, let's talk about the Zen Tricksters.

TC: The Who?

GA: No, not the Who. The Zen Tricksters. We did the Townshend interview last week.

JM: Hard of hearing.

GA: You seem to have an abundance of original material. Do you have any plans to make a record?

TC: Yes. As far as recordings of the band go, we went through these past couple years, since 1989 where we did so many personnel changes that the past recordings have literally become obsolete to the point where there are three different members in the band and we don't want to use them. We are constantly recording, we are always trying to get the funds up to get into a studio and record the music and put it on something that we would call it a record, or something that we will call a product for now, that can get people more familiar with our music and hopefully to be signed with a label eventually.

JM: Yes, we are actively pursuing a record deal right now.

TC: There is some interest.

GA: So, tell us what your music is like?

JM: Well we are all coming from really diverse musical backgrounds. Chris the bass player is really coming from a jazz background, and Rich the drummer is a real R&B drummer originally, of course Tom and I have been doing the Dead thing a long time, but coming from a lot of different musical influences. Rob does the music for the Cosby Show and toured with Freddie Jackson, the R&B singer, and has played guitar in bluegrass bands, he's done a whole lot of things. So it is an interesting melting pot of all these things. I think the tunes we write are generally melodic tunes as opposed to a lot of what you hear in the records. They all have strong melodies. That's one of the things that we hold very important. If I had to narrow it down to one thing, it is a rock band, whatever that means. But there is definitely jazz in there, there are folk influences, there's even elements of classical sometimes in some of the chord progres-

sions and stuff like that, I mean I wouldn't say that it sounds like classical music but it's very improvisatory in nature which means that we allow a lot of speeds of songs to play differently every night. There are jam sessions in some of the tunes where we go off for any length of time when it is really happening. We could go on for a long time as some of the songs are shorter. It is like sort of set length songs but even within the context of those we play differently every night, there is a set of chord changes and some maybe basic licks that hold the whole thing together and within that context we have a lot of freedom and that's what really makes it possible to do night after night and be enjoyable. Another thing that we do that we have been really exploring lately is a free form thing where we join two pieces of music together with something that is completely spontaneous. We have been having a lot of success with that recently. We've come up with some of the things that we get the most excited about, like completely spontaneous music. It can be anywhere from really sweet and beautiful to really horrifying nightmare type stuff which is also pretty moving in an emotional kind of way. Let's face it, life isn't all beauty and love. We reflect the frustrations that we feel sometimes musically too. So, that's what makes our shows interesting to come check out. You are never going to see the same show twice. I know that sounds sort of familiar, but we have a good model that we are working from. We never play the same songs in the same order and we never play the same songs twice the same way. We have a growing repertoire of our own material and it is getting more and more interesting and diverse as we go along. Some of the songs are close to almost being pop songs but we don't play them like pop songs, and some of them are nasty blues tunes, some of them are real solid rock tunes, some of them are sweet ballads. So we really have the gamut down.

TC: I think that it is just important to remember that it is rock and roll and to forget about the stereotype. You really don't have to love the Grateful Dead to love the Zen Tricksters. You can like the Grateful Dead and the Zen Tricksters and that works. I think that you really have to check out the Zen Tricksters too, to see what we are talking about.

JM: We have a lot of people come up to us in odd places and say I hate the Dead but I love you guys.

TC: That's a typical thing for people to say.

JM: And I'm not really sure how I feel about that, but I'm glad they love us.

GA: What are your personal favorites of your original tunes?

JM: It could be any song, any night, it's back to that thing. When it is happening it is the best song in the whole world. You could play something that seems like a sleeper normally, and you think wow that was great, and then you start thinking you see the whole song in a different light.

TC: I might tend to have a couple of favorites. One song is "Crystal Heart," I think it is very melodic, I think it is a very easy song, simple song. You don't have to be a musical genius to love the song "Crystal Heart."

JM: But it helps.

TC: It does help and I think as far as hit material I like a recent song that we are playing called "Call of the Wild." It's a song written by Rob Barraco, our keyboard player, and Jennifer Markard, our lead vocalist.

JM: I am kind of partial to "Shine Your Light" but then I am kind of biased as I wrote it. I like "Labor Day," I like "Looks the Same," "Victim of Circumstance." Like I said, they are all good.

TC: They are all great.

JM: Buy the record when it comes out.

GA: Do you tape your live shows?

JM: Yes.

GA: How does it feel to hear them played back?

JM: It depends. I listen to them every week. We don't tape all shows, but we certainly tape every Saturday night and Sunday is the day I sit down and listen to the tape from beginning to end for the most part, and how it feels strongly depends on how good the show is. If it was a great show I am all psyched and pumped up. We are very critical being musicians, because we know what we are capable of and we are always striving to be better. So a tape that one person might think sounds great, to you might show you are not playing up to par or something like that.

GA: Do you have all the members of the band listen to the tapes?

TC: Sometimes. Not all at the same time, we pass the tapes around.

JM: Usually, if it is something really notable to listen to, otherwise it's just another night, or something like "you've got to hear this version of X."

GA: So the band learns from listening to the tapes?

TC: Oh absolutely. It's beneficial.

JM: Absolutely.

GA: Do you allow your audience to tape your shows?

TC: Yes, audio tapes, no problem.

JM: Preferably with microphones rather than board tapes, because board tapes are not consistent in quality particularly in small rooms, what you hear on that might be really clean but the mix on that is so bad that it's really not representative of what the band sounds like and it's kind of embarrassing for us.

TC: I think that it sounds kind of lifeless, where you don't get the sound and excitement of people's reactions.

JM: Ambiance. It is real clinical. People are so fanatical about their board tapes but have you ever been to a show that you just thought was cranking and you listen to a board tape, the playing is there but it just doesn't sound quite as hot when you listen to a board tape because you don't hear it booming in the room, you don't feel the audience, there's a lot of factors missing. It is very precise and clinical, like microphones are close and it doesn't take into consideration a lot of the energy that's in the room.

GA: Let's now talk about your backgrounds which obviously have led to the development of the Zen Tricksters. Outside of the Grateful Dead what were your early musical influences?

JM: Before I was a Deadhead I was a Beatles fanatic. I am showing my age there a little bit, but that was my big serious love before I found the Dead and the Allman Brothers. We loved them around the same time we got into the Dead. If you want to talk about influences I kind of look at them in two different ways, my songwriter influences and my guitar player influences. Okay, song writing influences, Dylan is the king, I have everything he ever recorded and live tapes and just he's like my god if there is one when it comes to song writing. Elvis Costello, Richard Thompson, Tom Waits, Robbie Robertson, Jackson Browne, Paul Kantner, Sting, Pete Townshend and, of course, the Beatles again. As far as guitar playing goes, of course Garcia and Weir, Richard Thompson again, Ry Cooder, Mark Knopfler, David Lindley, Robbie Robertson, Eric Clapton, Santana, Clarence White, Duane Allman, Dickie Betts. Do you want to add something to that?

TC: Ditto. If you want to talk about my early musical roots, the stuff that I hadn't learned later in life like from Jeffrey, the Beatles were definitely my number one. My whole family was brought up listening to the Beatles and the Allman Brothers and I happen

to be a big Jackson Browne fan myself. Other ones that Jeff has mentioned I have grown to like. That's a good way of saying it.

GA: What contemporary artists do you enjoy listening to?

JM: I have very eclectic taste. I have a huge music library here, records, tapes, CDs, video tapes. All the things I mentioned before and also Miles Davis, Coltrane, Bach, Howlin' Wolf, Freddie King, classic stuff that you are sick of hearing but you still hear it on the radio. The Stones, the Who, the Airplane, the Band, world music, Egyptian music, Bob Marley, everything. As far as contemporary artists, a lot of those people are still recording. In my mind that makes them contemporary artists. I'm not sure you were asking about new artists.

GA: How about people who came on the scene in the last ten years say?

JM: Well, one of my favorite new records is the Little Village record. I just got a record the other day called *A World Out Of Time*. That's Henry Kaiser and David Lindley with the native musicians of Madagascar. That's a little off beat, but it's a real nice record. Plus 10,000 Maniacs, Michelle Shocked, Suzanne Vega, Laurie Anderson.

TC: I find it pretty difficult to flip the radio stations and find songs that I like. I'm glad I have a tape deck in my car.

GA: Your band has taken to the road, what's it like exploring uncharted waters?

JM: Well, we are on the land most of the time. Actually it has been very satisfying. We've been getting really great responses in the most unlikely places. For example, Portland Maine. Who would have thought. We are a big hit in Portland, Albany, Rochester, places like that where we roll in for the first time and the room is full of people and you are like "where did this come from?" It's gone over really well. In fact if anything they are more appreciative, not to knock our local following at all, you know, they are a little less spoiled.

GA: Well it is good that your travels are successful. What are your plans now for the future?

TC: Hands up. Okay, the future here we go, I'm looking into my crystal ball and I see a record. Yeah, I definitely see a record.

GA: A platinum record, we hope.

JM: Actually a CD, I don't think they make records anymore.

TC: In the future for the Zen Tricksters is to definitely find further this identity of our own, not to put down anything that we've done in the past, but to get that record out and to be strong enough to do our own shows.

JM: Yeah, get to the place where we're just doing our own thing, which doesn't mean doing 100 percent original music. On some nights the Dead hardly play any of their own, the Garcia band is like the worst. But like the Dead, if you are going to do somebody else's, make sure you are doing your own interpretations of them not doing copying, not copying other people's things. We have a lot to say, I really feel like we have a great band now and capable of so much and it's just going to be matter of getting the world to know that at this point.

GA: You guys recently played on the same bill with Rick Danko?

JM: That was a real pleasure. Rick Danko is one of my favorite singers and it was just an honor to warm up for him and he brought us out to play the encore with him. We did "I Shall Be Released" and a couple other tunes and that was a real treat in my life to be singing out there with that man.

TC: Aside from that real treat he also was very humble and he sat with us in our dressing room and literally told us road stories and

sang with us and that was also very stimulating.

GA: Did he comment about the music of the Zen Tricksters and how he felt about it?

JM: Yes he did. He was very complimentary and he said he would like to do something with us in the future and made efforts to stay in contact with us. We've done opening acts before over the years. We've played with the Band back when we were the Volunteers. We also played with Roger McGuinn, Commander Cody, Jimmy Cliff, Dr. John and Suzanne Vega at a *Dedicated* lp. release party, Merl Saunders and Papa John Creach, so we've met some real song dudes. We've gotten to meet some people that have really made a difference in our lives. I mean that's a real fun thing and we get to meet them on equal terms in a sense, not equal in popularity but as musicians and not as just a fan and star type of thing, and to hang out with them, and they respect you as a musician, that's a really nice space to be in.

TC: I never ask for autographs.

JM: They never ask us for them either, so.

GA: With that background and the previous gigs you've had, why do you feel that the Zen Tricksters are still relatively unknown? It is obviously a great band. What in your opinion contributes to this?

JM: One thing is that some of the members of the band didn't want to travel and in previous incarnations we pretty much stuck around the New York area for the last many years, and only in the last year have we started to really travel and get ourselves known outside the area. I would say that and the fact that with the changing personnel we weren't able to really get it nailed down well enough that we could get our original act moving and pursue a record deal. But now all those things are changing. We've been touring and we have a good solid lineup in the band and our originals are real solid sounding and we have interests from labels. I think this is the year for the Zen Tricksters.

GA: We hope so. So, how can people get in touch with you?

TC: Oh that's easy. We have a 24 hour hotline. It's 516-764-1603 and you can call for weekly gig information. We have a bi-monthly calendar that is sent out and it shows the times of the month we are performing. If you would like to write to us or to send any correspondence to the Zen Tricksters you can write to the Zen Tricksters, P. O. Box 394, Oceanside, NY 11572. We answer every single piece of correspondence. We're available for bookings too.

GA: Do you have any merchandise that your fans can purchase?

JM: Yes we do. We have some beautiful Zen Tricksters T-shirts in five different color choices and bumper stickers and hopefully we will have tapes soon too.

TC: You can also write to our Post Office box for an order form for T-shirts and bumper stickers or you can get them at our shows.

GA: Okay, that's great. Thanks for chatting with us. We appreciate it.

TC: Thank you.

GA: Best of luck to you guys and the band.

JM: Buy the record.



THE GRATEFUL DEAD ON VIDEO

By Netta Gilboa

Most people know someone who likes the Grateful Dead. They may even know that the person has live tapes of the Dead. However, the general public is unaware that since 1984 the band has allowed audience taping and even provides a specified taping section behind the sound board in every venue in which they play. Generally, Jerry Garcia Band shows may not be taped even though he is oft-quoted as saying "When we're done with it, they can have it." On occasion, guest artists who frown on taping will require that those specific shows not be taped, but this is the exception rather than the rule, and the list below proves many do not listen to such rules anyway.

While the Dead do not allow videotaping, their concerts have been taped by fans for over a decade. As more and more people have gotten home video players and recorders, demand for these tapes has grown. Gray Areas is proud to present the list below which illustrates the extent to which these videos exist, and which will hopefully show the band that it makes good business sense to start releasing more licensed videos.

Legitimate Video Releases

Gray Areas is saddened that trading of legitimate releases occurs simply so people can avoid paying royalties to the band and companies involved. We have been told by one company below that they might start prosecuting heads who do this, so if you are involved, we hope you will cut it out voluntarily. Our personal guess based on tape lists we have seen is that up to 25% of heads are trading licensed films openly. It is no problem for the companies involved to place a tape trading ad and then see what you are up to when you list their title on your list and offer it for trade to others. We were told that this has already been done! The only way more video will surface is if the little that is available sells well enough so that other companies are willing to take a chance that they will break even if they release something. Gray Areas urges you to buy the few releases we can.

The Acid Test, This rare footage from the Muir Beach acid test shows the Dead playing "King Bee" and "I'm A Hog For You, Baby."

Backstage Pass, a new video montage set to some of the Grateful Dead's music.

Bobby and The Midnights, reviewed elsewhere this issue. Excellent quality.

Dead Ahead, contains footage from Radio City Music Hall in 1980. The laser version has several extra songs if you are lucky enough to own a laser disc player.

Deadheads, reviewed elsewhere in this issue.

Dead Head TV, 1988 - 1992, Many episodes of this TV show are available.

Dead Ringers: The Making of Touch of Grey, offers the video single and shows how the hit was made.

Fillmore (out of print on video), has Dead playing two songs and NRPS rehearsal footage with Garcia sitting in.

Gimme Shelter, Dead members appear briefly to discuss the bad vibes and decide not to perform.

The Grateful Dead Movie, contains footage of Winterland 1974 shows and stellar animation too!

Hell's Angels Forever (out of print on video), Garcia appears in a brief interview and with Garcia Band 9/5/73.

Petulia, This film contains footage of the Dead and Big Brother.

So Far, contains footage from rehearsals as well as live footage of the band which is available elsewhere, such as 12/31/85 (broadcast on TV). It's well put together.

Sunshine Daydream, filmed at Kesey's Farm, Veneta, OR in 1972. We included it in this section because it has been sold via mail order by a member of the Pranksters. Be sure your copy has the full "Dark Star" as many older copies do not.

Woodstock, Garcia appears briefly twice in the Warner Brothers movie.

Unreleased/Unauthorized Videos

We intend to review most of these in detail over the life of this magazine. We thought we'd start by letting you know what's out there. By no means is this list complete. However, it is certainly the most complete list published to date. After 1988 or so, home video became more popular, and today, virtually every show the Dead play is videotaped by at least one person. On many nights, there are up to four different cameras recording. The Grateful Dead profess to be opposed to videotaping. However, many of the tapes below were made because their backstage guests brought in the equipment. Also, much of the bulk of these were made by using wheelchairs, posing as blind men and other such tactics. Again, in many halls, handicapped people are let in via the backstage door, so the existence of these tapes is proof that the Dead may not be monitoring their own gates well enough. In all, only about 2-3 dozen folks have ever attempted to make videos. The bulk of the tapes below were made by fewer than 10 people. The Dead could easily find out who they are and stop sending them tickets and giving them backstage passes. Has the band merely paid lip service to being opposed to videos? They have not prosecuted any audience member whom they have caught (our sources tell us this would be difficult to do when they already allow some taping), and the worst they have done to anyone is to hold their equipment all night long and make them wait until dawn to get it back. One person claims he got roughed up but he showed me no black and blue marks the next day. He is also still making videos and recording audio in front of the band and laughs at the band. It seems that if the band truly wants to cut this hobby out they will have to do something more serious or change their policy and openly allow videotaping the way Metallica has. Some of these tapes are in circulation because the band members themselves gave them to someone who spread them around. Gray Areas does not record shows

without the permission of the artist to plug into the sound board, and we have not participated in the making of any of the concerts below. We think that they are wonderful, however, and feel the answer to this problem is to have the band start releasing more licensed products in much the same way as the Vault audio releases have been handled. Those of you who do not presently collect video should know that video quality suffers far more than audio dubs. One loses perhaps as much as 10% from the master with each generation. Therefore, whom you get your video from matters more than whom you trade audio with. Also, blemishes such as cuts, sound loss, etc. are far more frustrating when you are watching the performance than when you are just hearing it. Good luck tracking these down if you are so inclined!

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1967	<i>The Hippie Temptation</i> , 56 minutes in which the Dead appear for 7 minutes total.
1967	Making of the legendary group photo from super 8 (silent) Shows members of the Dead, Airplane, Quicksilver, etc. gathering in Golden Gate Park to pose for photo, 4 minutes.
1967	Grateful Dead by Robert Nelson, 2 different audio versions exist. 14 minutes.
07/69	<i>Playboy After Dark</i> , interview and 2 songs, "St. Stephen" "Mountains of the Moon."
08/16/69	Woodstock festival, Perfect A+ quality! Upgrade yours if it's not! 25 minutes.
02/04/70	<i>Night At The Family Dog</i> , PBS special with Dead, JA and Santana. 60 minutes.
05/16/70	Temple Stadium, Philadelphia, PA (silent footage), 4 minutes.
08/30/70	<i>Calibrations</i> , KQED TV studios, San Francisco, CA, 23 minutes.
1971	Billy Kreutzmann's home movies, black and white footage, 100 minutes
10/29/71	Warner Brothers commercial, 1 minute.
1972	<i>Decades</i> , Dead are mentioned briefly.
04/15/72	Tivoli Gardens, Copenhagen, Denmark, 80 minutes.
04/21/72	Beat Club, German TV, "One More Saturday Night," 5 minutes.
04/21/72	Beat Club, German TV, "Truckin'," 5 minutes.
1973	Nassau Coliseum, Uniondale, NY (silent footage), 20 minutes.
1973	Spectrum, Philadelphia, PA "Bertha," 8 minutes.
1974	Mars Hotel Promo, 30 seconds. Track this down! Killer animation is used.
1974	Steve Brown's home movies (silent footage of band members in Europe), 18 minutes.
1976	<i>Rock Concert</i> clips w/"One More Sat. Night" before movie was released, 20 minutes.
07/12/76	Practice Session, Orpheum Theater, San Francisco, CA, 60 minutes. Excellent!
08/04/76	Roosevelt Stadium, NJ black and white, 100 minutes.
09/24/76	William & Mary College, Williamsburg, VA (silent footage), 20 minutes.
04/26/77	Capitol Theater, Passaic, NJ 60 minutes. All copies are in black and white alas.
12/30/77	Winterland, San Francisco, CA, poor b/w video but of historical interest 180 minutes.
12/21/77	Winterland, San Francisco, CA, poor b/w video but of historical interest 170 minutes.
1978	<i>Shakedown Street</i> LP. promos, 15 minutes.
01/78	Bobby & the Midnites Ibanez/Tama Demo, Knott's Berry Farm w/Steve Miller, 69 minutes.
04/12/78	Duke University, Durham, NC, 120 minutes.
08/78	Casey Kasem TV Interview, 5 minutes.
09/78	ABC TV Egypt report, 2 minutes.
09/15/78	Sound and Light Theater, Gizah, Egypt, 60 minutes.
11/11/78	<i>Saturday Night Live</i> . "I Need a Miracle" and "Good Lovin'," 20 minutes.
11/11/78	SNL skit w/Belushi and Kreutzmann (this skit is harder to track down), 6 minutes.
11/24/78	Capitol Theater, Passaic, NJ (includes great sound check), 200 minutes.
12/31/78	Winterland, San Francisco, CA w/full Blues Brothers set and interviews, 480 minutes.
1979	<i>PM Magazine</i> interview, 10 minutes.
01/11/79	Nassau Coliseum, Uniondale, NY, 90 minutes.
07/01/79	Seattle Center Coliseum, Seattle, WA, 99 minutes.
1980	<i>Entertainment Tonight</i> . TV show, 3 minutes.
1980	<i>Live Dead</i> , Showtime special, Radio City Music Hall, NY, NY, 80 minutes.
01/05/80	<i>Good Morning America</i> , 5 minutes.
04/04/80	<i>Saturday Night Live</i> , "Alabama Getaway" and "St. of Circumstance," 10 minutes.
06/13/80	Seattle Center Arena, Seattle, WA, 120 minutes.
06/19/80	West High Auditorium, Anchorage, AK, 19 minutes.
10/80	Warfield Theater, San Francisco, CA, black and white clips, 21 minutes.
10/13/80	Warfield Theater, San Francisco, CA, 35 minutes.
10/29/80	<i>Good Morning America</i> , Weir and Garcia interview, 6 minutes.
10/30/80	Radio City Music Hall, New York, NY, 55 minutes.
10/31/80	Radio City Music Hall, New York, NY, 240 minutes.
12/31/80	Oakland Auditorium, Oakland, CA, 20 minutes.
12/31/80	Oakland Auditorium, Oakland, CA, 60 minutes.
03/81	<i>Today Show</i> , Garcia interview, 9 minutes.
03/81	Rockpalast Dead and Who Interview (harder to find than the concert), 10 minutes.
03/28/81	Rockpalast, Essen, Germany TV Broadcast in 14 countries, 240 minutes.
04/25/81	"Sing Out For Sight" Benefit news clip, 3 minutes.



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05/07/81 *Tomorrow* w/Tom Snyder. includes interviews and acoustic set, 40 minutes.
 05/13/81 Civic Center, Providence, RI, 150 minutes.
 05/22/81 *World of People*. TV show, 11 minutes.
 12/10/81 20/20. "Too Old to Rock & Roll," 15 minutes.
 12/12/81 Dead w/Joan Baez. "Dance for Disarmament," San Mateo, CA, 4 minutes.
 12/27/81 Oakland Auditorium, Oakland, CA (awful quality), 180 minutes.
 1982 *Portrait Of A Legend*, 28 minutes.
 1982 Bob Weir commercial for Jamaica festival, 1 minute.
 1982 "Love and Haight" Channel 4 (SF) News, 13 minutes.
 04/13/82 *Late Night with David Letterman*, Garcia and Weir only, 20 minutes.
 04/15/82 Civic Center, Providence, RI, 180 minutes.
 05/28/82 Moscone Center, San Francisco, CA, 9 minutes.
 07/28/82 Red Rocks news footage, also shows Beats conference in Boulder, CO, 20 minutes.
 07/31/82 Manor Downs, Austin, TX, 145 minutes.
 08/06/82 Civic Center, St. Paul, MN, 30 minutes.
 08/28/82 Kesey's Farm, Veneta, OR, very poor quality circulating, 90 minutes.
 08/29/82 Seattle Center Coliseum, Seattle, WA, 120 minutes.
 09/05/82 "US Festival," Devore, CA, "Women are Smarter," 4 minutes.
 09/05/82 *Nightline*, Garcia and Sting interviewed from "US Festival," 10 minutes.
 09/05/82 *Night Flight*, Dead from "US Festival," 3 minutes.
 12/31/82 Oakland Coliseum, Oakland, CA, 180 minutes.
 12/31/82 Deadheads, New Year's TV news clips, 2 minutes.
 1983 MTV, Garcia Interview, 2 minutes.
 01/01/83 *The Last Word*, TV show, 8 minutes.
 01/01/83 *Entertainment Tonight*, 3 minutes.
 06/21/83 Merriweather Post Pavilion, Columbia, MD, 180 minutes.
 08/30/83 Hult Center, Eugene, OR, first set, 42 minutes.
 09/10/83 Downs of Santa Fe, Santa Fe, NM, 45 minutes.
 09/10/83 Downs of Santa Fe, Santa Fe, NM (this is a different master from above), 40 minutes.
 09/13/83 Manor Downs, Austin, TX, 155 minutes.
 09/18/83 Nevada County Fairgrounds, Grass Valley, CA, 120 minutes.
 10/18/83 Cumberland County Civic Center, Portland, ME, 75 minutes (Video ends when the taper got caught early in the second set. Upon being thrown out he put his gear away and used a second ticket to go right back in).
 12/02/83 *Today Show* (Linda Ellerbee report), 4 minutes.
 12/31/83 CNN news clip, 1 minute.
 1984 Jim McInnis' Homegrown Dead Video (still photos), 10 minutes.
 1984 Light show to "Dark Star" by Jim McInnis, 7 minutes.
 06/27/84 Merriweather Post Pavilion, Columbia, MD, (Taper got caught.) 90 minutes.
 06/30/84 Indianapolis Sports Center, Indianapolis, IN, 170 minutes.
 07/04/84 5 Seasons Civic Center, Cedar Rapids, IA, 120 minutes.
 07/13/84 Greek Theater, Berkeley, CA (no Dark Star as battery runs out), 160 minutes.
 07/18/84 *CBS Morning News*, Garcia, Grace Slick, Bill Graham interview, 10 minutes.
 08/84 *CBS Nightwatch*, Bob Weir interview, 28 minutes.
 08/21/84 Bobby & the Midnites, UIC Pavilion, Chicago, IL, 90 minutes (CSN set also done).
 08/28/84 Garcia & Kahn, Rodney Albin Benefit, Wolfgang's, SF, CA, 42 minutes.
 10/06/84 Coliseum, Richmond, VA, 67 minutes.
 10/12/84 Civic Center, Augusta, ME, 120 minutes.
 12/21/84 *PM Magazine*, Garcia interview, 5 minutes.
 12/28/84 San Francisco Civic Center, SF, CA, 90 minutes.
 12/29/84 San Francisco Civic Center, SF, CA (2nd set), 101 minutes.
 12/29/84 San Francisco Civic Center, SF, CA "One More Saturday Night," 5 minutes.
 12/31/84 San Francisco Civic Center, SF, CA, 176 minutes.
 1985 Winterland news clips; Channel 4 TV, SF, CA, 1 minute.
 1985 Report on Mickey Hart, SF, CA News, 1 minute.
 1985 *Pacific Currents* on Bob Weir, 7 minutes.
 1985 News clips about Jerry's drug bust from CA TV, 4 minutes.
 03/22/85 Coliseum, Hampton, VA, 90 minutes.
 03/25/85 Springfield, MA TV news clip, 2 minutes.
 03/28/85 Nassau Coliseum, Uniondale, NY, 125 minutes.
 03/29/85 Nassau Coliseum, Uniondale, NY, 120 minutes.
 03/31/85 Cumberland County Civic Center, Portland, ME, 60 minutes.
 04/01/85 Cumberland County Civic Center, Portland, ME, 60 minutes.
 04/07/85 Spectrum, Philadelphia, PA, 145 minutes.
 04/08/85 Spectrum, Philadelphia, PA, 110 minutes.
 5/2&3/85 *Entertainment Tonight*, special report on Dead, 15 minutes.
 06/85 *Dead Head* TV footage from Greek Theater, 1 minute.
 06/09/85 Merl Saunders & Friends, Haight Street Fair, San Francisco, CA, 73 minutes.
 06/09/85 Merl Saunders & Friends, Haight Street Fair, San Francisco, CA, 40 minutes.
 06/09/85 Merl & Twilights, Haight Street Fair, San Francisco, CA (diff. master), 80 minutes.
 6/12-14/85 Channel 7 News, SF, 9 minutes.

06/14/85 NBC Nightly News, 4 minutes.
 06/15/85 Greek Theater news clips, 2 minutes.
 06/16/85 CNN, 2 minutes.
 06/21/85 PM Magazine, 5 minutes.
 06/27/85 Saratoga Performing Arts Center, Saratoga Springs, NY, 80 minutes.
 06/28/85 Hershey Stadium, Hershey, PA, "Morning Dew," 12 minutes.
 07/02/85 Civic Arena, Pittsburgh, PA, 110 minutes.
 07/13/85 County Fairgrounds, Ventura, CA, 80 minutes.
 07/14/85 County Fairgrounds, Ventura, CA, 80 minutes.
 08/85 Jerry's parole work, SF TV, 1 minute.
 08/24/85 Boreal Ridge, Donner's Summit, CA, 110 minutes.
 08/24/85 Boreal Ridge, Donner's Summit, CA (diff. version), 10 minutes.
 09/02/85 Zoo Amphitheater, Oklahoma City, OK, 85 minutes.
 09/03/85 West 57th Street, TV show, 10 minutes.
 09/05/85 Red Rocks, Morrison, CO, 180 minutes.
 09/06/85 Red Rocks, Morrison, CO, 180 minutes.
 09/12/85 HJ Kaiser, Oakland, CA, 180 minutes.
 09/15/85 Devore Field, Southwestern College, Chula Vista, CA, 120 minutes.
 09/15/85 Devore Field, Southwestern College, Chula Vista (unedited footage), 65 minutes.
 10/31/85 Carolina Coliseum, Columbia, SC, 70 minutes.
 11/01/85 Coliseum, Richmond, VA, 120 minutes.
 11/02/85 Coliseum, Richmond, VA, 120 minutes.
 11/02/85 Coliseum, Richmond, VA, 90 minutes.
 11/07/85 Community War Memorial, Rochester, NY, 100 minutes.
 11/08/85 Community War Memorial, Rochester, NY, 120 minutes.
 11/10/85 Brendan Byrne Arena, E. Rutherford, NJ, 95 minutes.
 11/11/85 Brendan Byrne Arena, E. Rutherford, NJ, 60 minutes.
 11/16/85 Arena, Long Beach, CA, 120 minutes.
 11/17/85 Arena, Long Beach, CA, 41 minutes.
 11/20/85 HJ Kaiser, Oakland, CA, 170 minutes.
 11/21/85 HJ Kaiser, Oakland, CA, 170 minutes.
 11/22/85 HJ Kaiser, Oakland, CA, 170 minutes.
 12/09/85 CBS News, 5 minutes.
 12/30/85 Coliseum Arena, Oakland, CA, 135 minutes.
 12/31/85 Coliseum Arena, Oakland, CA (1st set, filmed by audience member), 60 minutes.
 12/31/85 Coliseum Arena, Oakland, CA, 130 minutes (USA network satellite feed).
 1986 Go Ahead, "Nobody" promo video.
 1986 "1966 Remembered," SF News Channel 7, 11 minutes
 1986 Garcia's hospitalization reports, 4 minutes.



Alan Sheckler



Ralph Hulen

01/30/86	Garcia & Kahn, Bushnell Aud., Hartford, CT, 90 minutes.
01/31/86	Garcia & Kahn, Capitol Theater, NJ, 90 minutes.
02/86	Bob Weir with Kingfish, unknown place, 30 minutes.
02/14/86	HJ Kaiser, Oakland, CA, 120 minutes.
03/19/86	Coliseum, Hampton, VA, 114 minutes.
03/20/86	Coliseum, Hampton, VA, 80 minutes.
03/21/86	Coliseum, Hampton, VA, 75 minutes.
03/23/86	Spectrum, Philadelphia, PA, 10 minutes.
03/24/86	Spectrum, Philadelphia, PA, 120 minutes.
03/25/86	Spectrum, Philadelphia, PA, 50 minutes.
03/27/86	CCCC, Portland, ME, 50 minutes.
03/30/86	Civic Center, Providence, RI, 20 minutes.
03/31/86	Civic Center, Providence, RI, 10 minutes.
04/03/86	Civic Center, Hartford, CT, 20 minutes.
04/04/86	Civic Center, Hartford, CT, 90 minutes.
4/3&4/86	Hartford and New Haven TV news clips, 20 minutes.
04/28/86	Bob Weir, "Time for a Friend" benefit, Wolfgang's, San Francisco, CA, 120 minutes.
05/15/86	Garcia & Kahn, Wavy Gravy 50th Birthday Party Benefit, Community Theater, Berkeley, CA, 20 minutes.
05/15/86	Weir & Mydland, Community Theater, Berkeley, CA, 26 minutes.
05/15/86	Mickey Hart, Community Theater, Berkeley, CA, 18 minutes.
07/04/86	Rich Stadium, Buffalo, NY (from satellite feed), 71 minutes.
07/04/86	Rich Stadium, Buffalo, NY (first four songs-different source), 20 minutes.
10/14/86	Garcia interview for "Night of Deadheads," 37 minutes.
10/14/86	Weir interview for "Night of Deadheads," 25 minutes.
10/31/86	Jerry Garcia Band, HJ Kaiser, Oakland, CA, 70 minutes.
11/14/86	Garcia & Kahn, "Bread and Roses" benefit, Marin County Vets Aud., San Rafael, CA.
12/15/86	Coliseum Arena, Oakland, CA, 180 minutes.
12/16/86	Coliseum Arena, Oakland, CA, 180 minutes.
12/17/86	Coliseum Arena, Oakland, CA, 180 minutes.
12/28/86	HJ Kaiser, Oakland, CA, 120 minutes.
12/38/86	HJ Kaiser, Oakland, CA, 180 minutes.
1987	"Touch of Grey" promo video.
1987	"Throwin'" Stones" promo video.
1987	"Hell in a Bucket" promo video.
1987	So Far Press Conference, 45 minutes.
01/28/87	Civic Center, San Francisco, CA, 240 minutes with Chinese New Year's parade.

01/29/87 Civic Center, San Francisco, CA, 180 minutes.
02/87 MTV Music News, 1 minute.
02/15/87 Garcia, Santana, Hart, Olatunji, Petaluma, CA, 90 minutes.
03/03/87 HJ Kaiser, Oakland, CA, 180 minutes.
03/22/87 Coliseum, Hampton, VA, 120 minutes.
03/22/87 Local News, Hampton, VA, 30 minutes.
03/23/87 Coliseum, Hampton, VA, 120 minutes.
03/24/87 Coliseum, Hampton, VA, 120 minutes.
04/87 WBZ TV, Worcester, MA, news clips, 4 minutes.
04/06/87 Brendan Byrne Arena, E. Rutherford, NJ, 120 minutes.
04/09/87 UIC Pavilion, Chicago, IL, 120 minutes.
04/11/87 UIC Pavilion, Chicago, IL, 90 minutes.
05/87 MTV *SF Shakedown* with Bob Weir, 10 minutes.
06/13/87 *Further* Ken Kesey KQED, SF, 60 minutes.
06/13/87 *Furthermore* Ken Kesey KQED, SF, 60 minutes.
06/26/87 Alpine Valley Music Theater, East Troy, WI, 60 minutes.
06/28/87 Alpine Valley Music Theater, East Troy, WI, 60 minutes.
07/07/87 *Today*, Garcia and Hart interview, 6 minutes.
07/02/87 Silver Stadium, Rochester, NY, 120 minutes.
07/04/87 Sullivan Stadium, Foxboro, MA w/Bob Dylan, 60 minutes.
07/10/87 JFK Stadium, Philadelphia, PA w/Bob Dylan, 90 minutes.
07/12/87 Giants Stadium, E. Rutherford, NJ w/Bob Dylan 90 minutes
07/12/87 Giants Stadium, E. Rutherford, NJ w/Bob Dylan (pro shot w/sbd. audio), 50 minutes.
07/19/87 MTV's "Day Of The Dead," 120 minutes.
07/24/87 Oakland Stadium, Oakland, CA The best-quality unreleased video listed here! 145 minutes.
08/08/87 MTV Special, 45 minutes.
08/11/87 Red Rocks, Morrison, CO, 180 minutes.
08/14/87 *PM Magazine*, 5 minutes.
09/13/87 Capital Centre, Landover, MD, 120 minutes.
09/16/87 *Hollywood Minute*, CNN, 30 seconds.
09/17/87 *Late Night With David Letterman*, Garcia & Weir only, 20 minutes.
09/19/87 Madison Square Garden, New York, NY, 150 minutes.
09/19/87 Farmaid feed, Madison Square Garden, NY, 30 minutes.



Alan Scheckter



Michael Conway

09/20/87	Madison Square Garden, New York, NY, 90 minutes.
09/22/87	Spectrum, Philadelphia, PA, 120 minutes.
09/23/87	Spectrum, Philadelphia, PA, 120 minutes.
10/15/87	Jerry Garcia Band, Lunt-Fontaine, NY, NY, 120 minutes.
10/27/87	Jerry Garcia Band, Lunt-Fontaine, NY, NY, 30 minutes.
11/27/87	Jerry Garcia Band, Warfield Theatre, SF, CA, 120 minutes.
12/17/87	Garcia, Weir, Kahn & Baez. Warfield Theater. San Francisco, CA. 60 minutes.
12/31/87	Coliseum Arena, Oakland, CA, Pay per view concert, 180 minutes.
1988	"Throwing Stones" promo video.
03/26/88	Coliseum, Hampton, VA, 120 minutes.
03/27/88	Coliseum, Hampton, VA, 180 minutes.
03/28/88	Coliseum, Hampton, VA, 180 minutes.
03/28/88	Coliseum, Hampton, VA (different master), 120 minutes.
04/07/88	Centrum, Worcester, MA, 60 minutes.
04/08/88	Centrum, Worcester, MA, 60 minutes.
04/09/88	Centrum, Worcester, MA, 120 minutes.
04/09/88	TV 40 news clip, 3 minutes.
04/11/88	Joe Louis Arena, Detroit, MI, 100 minutes.
06/26/88	Civic Arena, Pittsburgh, PA, 75 minutes.
07/02/88	Oxford Plains Racetrack, Oxford Plains, ME, 120 minutes.
07/03/88	Oxford Plains Racetrack, Oxford Plains, ME, 15 minutes.
07/15/88	Greek Theater, Berkeley, CA, 180 minutes.
07/16/88	Jerry Garcia w/Zero, Golden Gate Park, SF, CA, 40 minutes.
09/02/88	Capital Centre, Landover, MD, 90 minutes.
09/03/88	Capital Centre, Landover, MD, 180 minutes.
09/12/88	Spectrum, Philadelphia, PA, 180 minutes.
09/13/88	Dead Press conference on rain forests, UN Bldg., 60 minutes.
09/15/88	Good Morning America, Garcia interview, 4 minutes.
09/22/88	Madison Square Garden, NY, NY, 180 minutes.
09/24/88	Madison Square Garden, NY, NY Rain forest Benefit w/guests, 180 minutes.
09/30/88	Shoreline Amphitheater, Mountain View, CA, 120 minutes.
10/18/88	Lakefront Arena, New Orleans, LA, 10 minutes w/killer encores.
10/20/88	Summit, Houston, TX, 180 minutes.
10/21/88	Reunion Arena, Dallas, TX, 180 minutes.
12/04/88	Garcia and Weir Bridge Benefit, Shoreline Amp., Mountain View, CA.
12/05/88	Today interview, 3 minutes.

12/28/88	Coliseum Arena, Oakland, CA, 120 minutes.
12/29/88	Coliseum Arena, Oakland, CA, 120 minutes.
12/31/88	Coliseum Arena, Oakland, CA, 240 minutes.
1989	"Foolish Heart" promo video, 5 minutes.
1989	"Built To Last" promo video, 5 minutes.
1989	"A Little Light" promo video, 5 minutes.
1989	Audobon Special, PBS (Mickey Hart did the soundtrack), 60 minutes.
1989	Garcia on <i>A Latino Session</i> , 20 minutes.
1989	MTV, "Woodstock Minutes," 10 minutes.
01/27/89	A&E, Monks On Tour with Mickey Hart, 8 minutes.
02/10/89	Great Western Forum, Inglewood, CA, 60 minutes.
02/12/89	Great Western Forum, Inglewood, CA, 180 minutes.
03/30/89	Coliseum, Greensboro, NC, 180 minutes.
03/31/89	Coliseum, Greensboro, NC, 180 minutes.
04/02/89	Civic Arena, Pittsburgh, PA, 180 minutes.
04/03/89	Civic Arena, Pittsburgh, PA, 180 minutes.
04/05/89	Crisler Arena, Ann Arbor, MI, 180 minutes.
04/06/89	Crisler Arena, Ann Arbor, MI, 180 minutes.
04/08/89	Riverfront Arena, Cincinnati, OH, 180 minutes.
04/09/89	Freedom Hall, Louisville, KY, 180 minutes.
04/16/89	Mecca, Milwaukee, WI, 180 minutes.
04/17/89	Metropolitan Sports Center, Bloomington, MN, 180 minutes.
05/27/89	Oakland Stadium, CA AIDS benefit, Garcia, Weir and J. Fogarty, 70 minutes.
05/27/89	MTV, "SF Shakedown" w/ Bob Weir, 3 minutes.
05/27/89	CNN, 2 minutes.
06/21/89	Shoreline, Mountain View, CA, Pay per view concert. 240 minutes.
06/24/89	CNN News, 2 minutes.
07/02/89	Sullivan Stadium, Foxboro, MA, 180 minutes.
07/02/89	<i>Nightline</i> outtakes features 20 minutes of rehearsals! A must!
07/04/89	<i>Nightline</i> , Garcia & Weir w/Los Lobos, backstage, Sullivan Stadium, Foxboro, MA.
07/04/89	Rich Stadium, Buffalo, NY, 180 minutes.
07/07/89	JFK Stadium, Philadelphia, PA, 120 minutes.
07/09/89	Giants Stadium, E. Rutherford, NJ, 180 minutes.



Michael Conway

07/10/89 Giants Stadium, E. Rutherford, NJ, 120 minutes.
07/11/89 Garcia, Weir & Hart, Senate Testimony, 30 minutes.
07/12/89 RFK Stadium, Washington, DC, TV news clips, 15 minutes.
07/13/89 RFK Stadium, Washington, DC, 180 minutes.
07/17/89 Alpine Valley Music Theatre, East Troy, WI, 120 minutes.
07/19/89 Alpine Valley Music Theatre, East Troy, WI, 120 minutes.
08/17/89 Greek Theatre, Berkeley, CA, 180 minutes.
08/18/89 Greek Theatre, Berkeley, CA, 180 minutes.
08/19/89 Greek Theatre, Berkeley, CA, 180 minutes.
09/03/89 Jerry Garcia Band, Spectrum, Philadelphia, PA (two diff. versions exist), 160 min.
09/05/89 Jerry Garcia Band, Civic Center, Hartford, CT, 60 minutes.
09/06/89 Jerry Garcia Band, Nassau Coliseum, Uniondale, NY, 120 minutes.
09/07/89 Jerry Garcia Band, Brendan Byrne Arena, E Rutherford, NJ, 120 minutes.
09/09/89 Jerry Garcia Band, Great Woods, Mansfield, MA, 120 minutes.
09/10/89 Jerry Garcia Band, Great Woods, Mansfield, MA, 120 minutes.
10/08/89 *CBS This Morning*, 5 minutes.
10/08/89 Warlocks, Coliseum, Hampton, VA several different masters exist, 180 minutes.
10/09/89 Warlocks, Coliseum, Hampton, VA at least 3 different masters exist, 180 minutes.
10/11/89 Brendan Byrne Arena, E. Rutherford, NJ, 180 minutes.
10/12/89 Brendan Byrne Arena, E. Rutherford, NJ, 180 minutes.
10/13/89 *Late Night with David Letterman*, 13 minutes.
10/13/89 Mickey Hart in NYC, 75 minutes.
10/14/89 Brendan Byrne Arena, E. Rutherford, NJ, 180 minutes.
10/15/89 Brendan Byrne Arena, E. Rutherford, NJ, 180 minutes.
10/16/89 Brendan Byrne Arena, E. Rutherford, NJ, 180 minutes.
10/18/89 Spectrum, Philadelphia, PA, 180 minutes.
10/19/89 Spectrum, Philadelphia, PA, 180 minutes.
10/20/89 Spectrum, Philadelphia, PA, 180 minutes.
10/22/89 Coliseum, Charlotte, NC, 180 minutes.
10/23/89 Coliseum, Charlotte, NC, 180 minutes.
10/26/89 Miami Arena, Miami, FL, 120 minutes.
10/31/89 *Today Show*, Rona Elliot Interview, 5 minutes.
12/01/89 *Hard Copy* TV show.
12/10/89 Great Western Forum, Inglewood, CA, 180 minutes.
12/27/89 Coliseum Arena, Oakland, CA, 180 minutes.
12/28/89 Coliseum Arena, Oakland, CA, 180 minutes.
12/30/89 Coliseum Arena, Oakland, CA, 180 minutes.
12/31/89 Coliseum Arena, Oakland, CA, 240 minutes.
1990 "We Can Run, But We Can't Hide" promo video, 5 minutes.
1990 Grateful Dead Erotodelic video (X rated), 120 minutes.



Alan Sheckler

01/90 MTV news, 1 minute.
 02/11/90 *Night Music*, Weir and Wasserman, 10 minutes.
 02/26/90 Coliseum Arena, Oakland, CA (two different versions exist), 180 minutes.
 02/27/90 Coliseum Arena, Oakland, CA (two different versions exist), 180 minutes.
 03/01/90 Jerry Garcia Band, Warfield Theater, SF, CA, 60 minutes.
 03/02/90 Jerry Garcia Band, Warfield Theater, SF, CA, 100 minutes.
 03/14/90 Capital Centre, Landover, MD, 180 minutes.
 03/15/90 Capital Centre, Landover, MD, 180 minutes.
 03/16/90 Capital Centre, Landover, MD, 180 minutes.
 03/18/90 Civic Center, Hartford, CT, 180 minutes.
 03/19/90 Civic Center, Hartford, CT, 180 minutes.
 03/21/90 Copps Coliseum, Hamilton, Ontario, Canada, 120 minutes.
 03/22/90 Copps Coliseum, Hamilton, Ontario, Canada, 180 minutes.
 03/24/90 Knickerbocker Arena, Albany, NY, 180 minutes.
 03/25/90 Knickerbocker Arena, Albany, NY, 180 minutes.
 03/26/90 Knickerbocker Arena, Albany, NY, 180 minutes.
 03/28/90 Nassau Coliseum, Uniondale, NY, 180 minutes.
 03/29/90 Nassau Coliseum, Uniondale, NY, 180 minutes.
 03/30/90 Nassau Coliseum, Uniondale, NY, 180 minutes.
 05/90 Jerry Garcia scuba diving in Hawaii, 60 minutes.
 06/08/90 Cal Expo Amphitheater, Sacramento, CA, 120 minutes.
 07/04/90 Sandstone Amphitheater, Bonner Springs, KS, 180 minutes.
 07/06/90 Cardinal Stadium, Louisville, KY, 120 minutes.
 07/08/90 Three Rivers Stadium, Pittsburgh, PA, 180 minutes.
 07/10/90 Carter-Finley Stadium, Raleigh, NC, 180 minutes.
 07/12/90 RFK Stadium, Washington, DC, 180 minutes.
 07/16/90 Rich Stadium, Buffalo, NY, 120 minutes.
 09/08/90 Coliseum, Richfield, OH, 90 minutes.
 09/20/90 Madison Square Garden, New York, NY, 190 minutes.
 10/90 Stockholm, Sweden TV clips.
 10/13/90 Ice Stadium, Stockholm, Sweden (no Dark Star), 120 minutes.
 10/19/90 International Congress Centrum, Berlin, Germany, 80 minutes.
 10/20/90 International Congress Centrum, Berlin, Germany, 120 minutes.
 10/22/90 Fest Halle, Frankfurt, Germany, 60 minutes.
 10/27/90 Zenith, Paris, France, 180 minutes.
 10/30/90 Wembley Arena, London, England, 180 minutes.
 12/28/90 Coliseum Arena, Oakland, CA, 180 minutes.
 1991 "The Thrill Is Gone" promo video.
 01/22/91 *Instant Recall*, Grateful Dead and friends featured.
 04/27/91 Univ. of Nevada at Las Vegas, Las Vegas, NV, 120 minutes.
 04/28/91 Univ. of Nevada at Las Vegas, Las Vegas, NV, 120 minutes.
 06/14/91 RFK Stadium, Washington, DC, 180 minutes.
 07/05/91 *In Concert*, footage from 6/16 & 6/17/91 Giants Stadium, NJ, 60 minutes.
 08/18/91 Greek Theatre, Berkeley, CA, 180 minutes.
 08/19/91 Greek Theater, Berkeley, CA, 180 minutes.
 11/03/91 Bill Graham Memorial Concert, Golden Gate Park, SF, CA, 100 minutes.

As virtually every show is videotaped these days, listings for 1992 seemed unnecessary.

Date Unknown

Mickey Hart and Billy Kreutzmann Practice at Home, 60 minutes.
The Sounds of San Francisco Grateful Dead, Santana, J. Airplane, Cable Special, 60 minutes.
 Garcia on *Backstage Pass*, 5 minutes.
 MTV, Weir Interview, 1 minute.
Night Flight, Dead San Marin Flood Benefits, 1 minute.
The Rise and Fall and Rise of The Haight, SF TV Special, 28 minutes. A must!
 MTV *Rock Influences*, Bobby & the Midnites, 50 minutes.
 Bill Walton Interview about the Dead, 2 minutes.
Prime Time People, "Long Live The Dead" segment, 7 minutes.
 Bobby & the Midnites "America" Promo, 3 minutes.
 Charles Perry interview on the history of Haight-Ashbury, 3 minutes.
Night Flight, segments on Dead, Tim Leary and Gary Gutierrez, 14 minutes.
Evening Magazine, on the Dead, 2 minutes.
 CNN, Interview w/Bob Weir, 8 minutes.
Backstage Pass, segment on deadheads, 6 minutes.
 Kokomo news clip, 1 minute.
 The Gyoto Monks with Mickey Hart, 60 minutes.

Audio Reviews

JACKSON BROWNE 8/11/77 Red Rocks Amphitheater, Morrison, CO (75 minutes) This high quality audience recording comes from the Colorado mountains a place where Red Rocks National Monument is nestled. The music put out that day comes out nicely on the tape. Jackson's band, featuring fiddle playing, pedal steel guitar master, background vocalist David Lindley lays down a competent set with songs including "The Fuse", "Rock Me On The Water," and "Here Come Those Tears Again" that was a radio hit at the time. "Running on Empty" which would be a hit the following year, as well as "For Everyman", "For A Dancer", "You Love The Thunder", "Before The Deluge", "The Pretender" and the hip (at the time) "Cocaine" were also included. A classic performance for a genteel crowd from a time that fades more and more into distant memories every year. (Reviewed by Alan Sheckter)

HARRY CHAPIN 1/9/81, Bottom Line, New York, NY (90 minutes) This radio show was broadcast live on WNEW in New York. Chapin would die in an untimely auto accident only six months later. Knowing that, one enjoys this wonderful tape by the folk-rock storyteller with a bit of melancholy. A great talent, Chapin did a great job on this night led with his slightly raspy friendly voice. He performed his biggest songs for the appreciative crowd, opening with "Taxi" and later played "W-O-L-D" and "Cats In The Cradle." Other songs performed were "Could There Ever Be," "Mercenaries," "I Wanna Learn A Love Song" and a closing number, "Song For Pete" written for Pete Seeger. Though Chapin's biggest album years were 1972-1974, he continued to do hundreds of gigs a year (50% of which were for charity), and maintained high quality and inspired performances. This Bottom Line gig, filled with whimsical tales between songs brings much enjoyment. (Reviewed by Alan Sheckter)

CROSBY, STILLS, NASH, & YOUNG 11/16/69 Detroit, MI (90 minutes) Yes, there are tapes around from the short period of time when CSNY crossed paths from 1969-1974. This audience tape from way back has a bit of hiss throughout and needs some help from an equalizer, but the music here is priceless. From a day when each of the four had something vital to contribute, Crosby sings "Long Time Comin'" and "Triad," Stills does "Black Queen," and Young does "Down By The River." Back then egos didn't seem to get in the way. The youthful musicians put out continuously fresh music here. Many of the songs on this tape appear on their 1970 live classic *4 Way Street*, such as "Teach Your Children" and "Pre-Road Downs", and many others like "Teach Your Children," "Country Girl" and the brand new (at the time) "Woodstock" appear on the 1970 studio album *Deja Vu*. But hearing the show as it was heard that day with band chatter and the original little flaws makes for a real accurate representation of CSNY at what is perhaps their peak of creativity in 1969. (Reviewed by Alan Sheckter)

GRATEFUL DEAD: 3/15/69 Hilton Hotel, San Francisco, CA (70 minutes) This excellent quality sound board of one set provides a snapshot to a magical time in the Grateful Dead's history. Probably viewed as just another night at the time by the band, performances like this were the groundwork for the Dead's now legendary status.

The tape begins with band members Garcia, Weir and Pigpen working with soundman Bear, trying to get all of the microphones to work. "Here it is, the Ides of March again" Garcia can be heard saying during the confusion. Finally, Pigpen takes the forefront and starts off with two songs in a row. "Hard to Handle," an old song the Dead performed often in their early days, sounds extra special as Tom Constanten plays a major role on keyboards. Pigpen follows that with the old "Good Morning Little Schoolgirl" and bellows out on the harmonica. The Dead stop for a few seconds and effortlessly and quietly ease into "Dark Star." It's great hearing Phil Lesh's falsetto as he sings "...transitive nightfall of diamonds" as the song ends and once again Constanten is outstanding. "Dark Star" flows into "St. Stephen" and then "The Eleven." This trio of mind expansive songs is full of long energetic jams. "The Eleven," a song the modern Dead have never chosen to redo, goes on for a long time, but every note is fresh and well conceived. Pigpen finishes up with a classic rendition of "Turn On Your Lovelight," doing his "get your hand out of your pockets" rap and he and the youthful Weir trade "Come on please" and "Shine on me" screams as they crescendo and end the set. The smallish crowd probably couldn't fully appreciate the magnitude of the impression these musicians would leave on people for next 20 plus years. (Reviewed by Alan Sheckter)

GRATEFUL DEAD: 5/26/77 Civic Center, Baltimore, MD (180 minutes) The spring of 1977 was a busy season for Grateful Dead. They did a large tour in April and May followed by another separate East and Southeast Coast tour later in May. In retrospect, this was made more grueling as almost every stop was one show per city. Today, the Dead will often move into a single arena and set up shop for a week.

This particular tape is a good sounding audience recording. The Dead began touring again in 1976 after a long break and did so sounding slow, melodic and spacey. Here is a prime example of them coming out of their shell and moving into rock 'n roll. The first set contains three songs that the audience found unfamiliar. Two were brand new, "Passenger" and "Sunrise." "Jackaroe," an old traditional song, was a new addition to the Dead's repertoire. The first set ends with an inspired "Bertha," but even so, doesn't compare to the full force power of today's band. The guitar playing seems more intricate and purposeful, however, where today they can get by on sheer volume and lighting effects along with the audience overreaction to anything coming from the stage. Here in 1977, the Dead played their songs and the crowd listened quietly. In "Bertha," the lines "Test me, test me, why don't you arrest me? Throw me in the jailhouse until the sun goes down" come off as just a part of the song, not a major production as these lyrics have become since the late 1980's after Garcia's drug bust.

The second set has a beautiful "High Time," a "Big River" which is played as a single song and then moves on to a medley that winds up being an early example of oft-repeated song combinations for the next 15 years. At the time this combination of "Terrapin → Estimated Prophet → Eyes of the World → Not Fade Away → GDTRFB → Around and Around" was very fresh

and new and clicked so well, parts of this medley have become mainstays. The only thing that separates that medley from today is the absence of a drums/space section. 1977 concerts did not have those. After "Around and Around," heard all too often by anyone seeing Weir's Kingfish in 1975 or 1976, was a special encore of "Uncle John's Band," not usually played in this spot. It is a beautiful version. Nice long show with some new tunes, some old ones and great inspired playing. A good model show from the 1977 Keith and Donna Godchaux era. (Reviewed by Alan Sheckter)

GRATEFUL DEAD/LOWELL GEORGE 8/18/78, Shakedown Street Studio Outtakes, San Rafael, CA (20 minutes) This gem surfaced recently and features the late Lowell George of Little Feat leading a recording session with the Grateful Dead. George produced the band's 1978 release *Shakedown Street*. Only four songs are circulating. First, Lowell fronts the band and sings the vocals to "Good Lovin'." The Dead performed this years before with late member Pigpen, and revived it in 1977, but here they are polishing it for the record. Garcia plays pedal steel guitar and the rest of the band is there to do their parts. Not yet developed was Bob Weir's rap at the end of the song which appears on the record. George just kind of repeats "Good, good, good, good lovin'" over and over. Next is "I Need a Miracle." Weir sings the song, and Matthew Kelley is present on harmonica as he is on the record. Lowell George is on slide guitar and helps on vocals during the "I need a miracle every day" chant at the end. The lyric on the record, "we'll consult the spirits, maybe they'll know what to do" is predated with a line about "the marrow, and our secret rendezvous." "Good Lovin'" is played again this time with Weir on vocals and sounds very much like the finished product except for the absence of Weir's rap at the end and Garcia's use of pedal steel guitar. The final song, "Stagger Lee" was missing from the tape we heard. This illustrates well that different people have different versions of the same tape. In this instance, the tunes were put on as filler at the end of someone's tape and were not considered important enough to be sure that all four made it onto the copy! *Gray Areas* plans to alert you to variations in common tapes whenever we become aware of them as this is just one example of hundreds of such occurrences. (Reviewed by Alan Sheckter)

JEFFERSON AIRPLANE 5/6/70 (late) Fillmore East, New York, NY (180 minutes) This is the late show of the first night of two nights at the Fillmore East. This tape surfaced three years ago and is a pristine sounding audience tape. Not only are the JA tight, but they are captured at their best. The first set opens with a hot "Volunteers," "Somebody To Love," "Good Shepherd," "Mexico," "Ballad Of You And Me And Pooneil," "Wooden Ships," "Uncle Sam Blues," "Emergency" and "The Other Side Of This Life" and they are each awesome. The second set opens with acoustic Hot Tuna and the first song is the first known recorded version of "Sea Child," then "New Song For The Morning," "Hesitation Blues," "Death Don't Have No Mercy," and "Mann's Fate." From here the Airplane resume their electric set and plow through a bunch of unrecorded songs, "I Know You Don't Love Me Anymore," "Baby What You Want Me To Do," "The Old Man" and "You Wear Your Dresses Too Short". This is the type of show that made the Jefferson Airplane a legend in concert and is not to be missed. (Reviewed by Kevin Schmidt)

JEFFERSON STARSHIP 9/28/75 Golden Gate Park, San Francisco, CA (90 minutes) This was a free concert the Starship

were a part of and it's a killer. The band sounds as if they are enjoying themselves and the sound of this FM originated tape is excellent. Although it's only a 90 minute show, they do the unreleased "Don't Shoot Me Down" and this is the only known J. Starship show where they cover "The Other Side Of This Life." Good versions are here of the Starship's repertoire at the time including, "Ride The Tiger," "Fast Buck Freddie," "Play On Me," "Big City" as well as perennial favorite Airplane hits "Somebody To Love," "White Rabbit," and "Have You Seen The Saucers." (Reviewed by Kevin Schmidt)

PAUL KANTNER'S WOODEN SHIPS 10/26/91 McCabe's Guitar Shop, CA (180 min.) Most Jefferson Airplane fans never thought they'd get to see "Blows" performed live again after the Starship stopped performing it in 1978. Recently, Paul Kantner began touring solo and bless his heart, he performs it every night! This band has since been replaced by Jefferson Starship: The Next Generation and the current lineup is more impressive with people like Jack Casady and Papa John Creach. However, Wooden Ships contains the genesis of Paul's repertoire and there are a bunch of low generation audience and board tapes floating around. This particular night's tape is a soundboard and contains everything from "The Baby Tree" to "The Other Side Of This Life," "Volunteers" and "Ride The Tiger." Paul also read a lot of poetry that tour and told stories which contributed to making each night slightly different. There are also slight song variations on the tapes and so you might consider collecting more than one. since Paul has no new LP but is playing several new tunes. Catch his act when he comes to your town. (Reviewed by Netta Gilboa)

PAUL McCARTNEY 12/12/89 Madison Square Garden, New York, NY (150 minutes) This tape is an excellent audience recording. The bass end of the audio is high, but that makes sense given that Paul plays bass. Here in New York, Paul and his band run through more than 30 songs, over half of which are from his days with the Beatles. Sounding tight and seemingly comfortable, Paul doesn't shy away from the old songs the way Wings did in the 70's. He isn't even afraid to dedicate "Fool On The Hill" to John, George and Ringo. He also chats and jokes to the crowd and makes an appeal for Earth First, an environmental organization. This tape is a definitive representation of what Paul had to offer at the time, as his song selections were virtually the same throughout the tour. While the crowd goes crazy for the Beatles tunes, they are clearly older and more controlled than the 1960's Beatles fans. Beatles songs include "Long And Winding Road," "Sergeant Pepper," "Good Day Sunshine," "Can't Buy Me Love," "Eleanor Rigby," "Get Back," "Hey Jude," part of the *Abbey Road* medley and "Let It Be." Many of the big Paul solo songs are here too. Included are "Jet," "Band On The Run," "Ebony And Ivory," "My Brave Face," "Coming Up" and "Live And Let Die." This tape is a bunch of fun. (Reviewed by Alan Sheckter)

RADIATORS 1/29/89 (Acoustic) Union Bar, Minneapolis, MN (90 minutes) The Radiators, those colossal cajun folks, have carved themselves a sizable niche in the music world in recent years with their frequent tours and down-home sounds. Their fans, the "fisheads," include a lot of Grateful Dead fans. This A+ sound board tape is a treat due to it's audio quality and the fact that it is a rare acoustic performance. The Radiator's sound is toned down here to mostly nice melodic guitar and piano pieces that seem perfect to listen to at work, in the car or while canoeing down in the bayou. They pump out a nice mix of stuff, including covers of famous classics like "The Other Side Of This Life,"

FALL 1992 GRAY AREAS 39

"Back Street Girl," "Tears Of A Clown," "That's Allright Mama," "Big Boss Man" and "The Weight." Other songs include "Blind, Crippled & Crazy," "Grief Snafu" and "Key To The Highway." The tape I heard, which was just set three and the end of set two made me crave for more. I've quickly become a new fan and so can you! (Reviewed by Alan Sheckter)

BOB WEIR 5/5/85, Julia Morgan Theater, Berkeley, CA (45 minutes) This tape is historically notable as it appears that this is Bob Weir's first acoustic show and it is a predecessor of the Weir/Wasserman act. This SEVA benefit includes a very early version of "Victim Or The Crime," The Beatles' "Blackbird" and a rare "Ripple" encore (Garcia has always sung this one). Though tentative and nervous at the start, the faith of the crowd spurs Weir on to a successful show. This low generation audience tape is complemented rather than hindered by the crowd. Worth tracking down. (Reviewed by Alan Sheckter)

ZEN TRICKSTERS 4/18/92 Right Track Inn, Long Island, NY Sound board (180 minutes) The Zen Tricksters (see interview elsewhere in this issue) combine original material with covers of popular songs. We were blown away by the interpretations of "Mr. Charlie" and "Unbroken Chain." We were equally impressed with covers of tunes like "Free Man In Paris," "I Heard It Through The Grapevine," "Medicated Goo" and "Stage Fright." It could be argued that some of their Dead covers have more life in them than many of the Grateful Dead's own versions.

No one can deny the appeal of most clone bands who perform songs an artist has put away in a closet. There are even clone bands who specialize in artists who have died or stopped performing. But the Zen Tricksters are in a class by themselves. Their shows feature a dozen or more original songs which vary from night to night along with the rest of the setlist. We loved "Body Parts" which was written by stringing together classic American cliches. You'll immediately recognize phrases you hear all the time in general conversation. Several others grabbed us as well such as "Blame It On The Full Moon" and "Question War." Cool! (Reviewed by Netta Gilboa)

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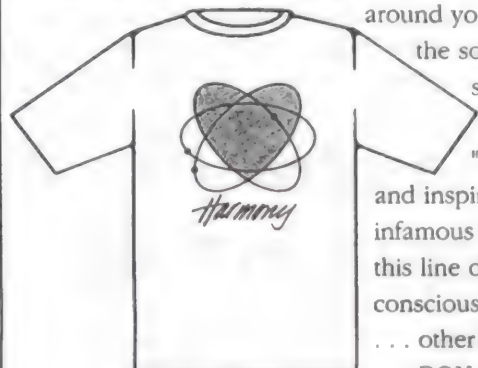
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LIVE VIDEOS

BILL GRAHAM'S MEMORIAL CONCERT 11/3/91, Golden Gate Park, San Francisco, CA (240 minutes) The law allows any free event held in a public place to be recorded by anyone who attends. Therefore, there are many different audio and video masters of this event. The video we saw was filmed by someone sober who was able to leave his spot, go for a walk (with the camera) and find his way back among 300,000 people. Also, given that the show runs two full tapes, it is unlikely anyone partying excessively would have been able to film the second tape as well as the first.

Among the bands included are Grateful Dead, CSN&Y (fresh from their annual reunion for the Bridge Benefit the night before), Jackson Browne, a Journey reunion, comedian Robin Williams and Santana. Each artist reflects on Bill in their own way and each song takes on new meaning on this occasion. The only notable absence was any member of the Jefferson Airplane as Bill Graham was their manager in the legendary early days. We think Santana stole the show but get a copy and decide for yourself. It's a tremendous, tremendous concert which is unfortunately still overshadowed by the sadness of the event. (Reviewed by Netta Gilboa)

GRATEFUL DEAD Erotodelic Video (90 minutes) This arrived anonymously on Christmas Eve 1990. We still don't know who sent it to us and we wonder if they ever expected to see it reviewed here. The person who made this went to the trouble of creating a cover for it. It seems to have been made by someone who is more into sex than the Dead as it contains only footage from *So Far*, *The Grateful Dead Movie* and the 12/31/85 TV broadcast as opposed to bootlegs. The quality is such that it was made by someone with serious equipment who can do professional editing. Interspersed with this footage are snippets of Playboy centerfolds, strippers and X-rated scenes from adult films. The tape is mind blowing especially if the person watching is not told what to expect. It's quite strange to hear Bob Weir singing while watching a woman performing oral sex.

We immediately assumed this was a holiday gift but were told by all who saw it that no one went to this much trouble just to make one copy. So we contacted a member of the Dead family as we thought perhaps that one of their friends had made it as a joke. They said definitely not and suggested a taper who they believed might have made it. We talked to him and he did not have it or know of its existence. Neither did any other taper we asked nor has anyone offered us a copy since. *Gray Areas* welcomes anonymous tapes and wishes we could shed more light on this one. (Reviewed by Netta Gilboa)

JERRY GARCIA 5/90 Scuba Diving In Hawaii (60 minutes) We can certainly understand why someone lucky enough to scuba dive with Jerry Garcia might wish to make a video of it. However we are surprised Jerry let them make it and we would not have traded such a tape. Since they chose to circulate it, it's fair game for us to review. The tape begins with a one song sound check in Hawaii of Garcia Band, then cuts to the boat where Garcia chats

and continues underwater while the audio consists of a live tape of the Dead. After you get over the fact that this is Jerry Garcia, you are left to enjoy Hawaii's coral reefs where fish abound. This tape serves as a good advertisement for scuba diving as well as for sea conservation. It is certainly an oddity for your collection. (Reviewed by Netta Gilboa)

GRATEFUL DEAD 4/72 Tivoli Gardens, Copenhagen, Denmark (80 minutes) Don't expect to find a perfect quality copy of this one. Given the age of the concert as well as the loss in quality from PAL transfers, this one is about 4th generation at best. However, it's watchable and it's amazing for Deadheads. See Pigpen perform plus the Dead put on Bozo face masks previously only seen in the *Europe '72* brochure! There are many songs here not played live any longer such as "Chinatown Shuffle" and "It Hurts Me Too." The amount of video available before 1985 much less with Pigpen is limited and therefore this is a major find. (Reviewed by Netta Gilboa)

JORMA KAUKONEN and DAVID BROMBERG 12/1/85 Gaspar's, Chicago, IL (180 minutes) This video tape has been distributed widely but few know the story behind it. It all started when I brought Jorma over to David's house for dinner. They had met before and even played together but this was the first time they got to chat at length and do a whole show together. It was the first snowfall of the season and while we were inside David's house eating pizza, the video equipment was in my car trunk slowly freezing. Midway through dinner I convinced David to come play with Jorma and promised him a copy of the tape. When we got to the club, I left my friend Craig to tend to the equipment while I went backstage for the pre-show rehearsal. Craig came in to tell us that the dew light was lit and the machine was too cold to operate. Argghh! We settled into enjoying the moment since there would be no tape for posterity. Almost no one turned out for the show as the weather worsened. Finally, Jorma and David came upstairs to take the stage and at that instant the dew light cooperated and we could record! David stayed for both sets and the show consists of them playing songs for each other as well as singing together. It is obvious here how talented David is as he performs over two hours of Jorma's music he's never heard before. In fact the vibes were so good that before the second set both David and Jorma played electric with the local opening band! There was some talk of releasing this but it never happened and Jorma ultimately gave me permission to trade it. Low generation copies abound as there are two masters and several hundred 1st generation tapes in circulation. This one hasn't turned up on a bootleg and we're happy about that (Reviewed by Netta Gilboa)

WOODSTOCK Video 8/69 (180 minutes) Everyone is familiar with the Woodstock festival. However, until recently, official footage of the performers was limited to the two Warner Brothers home videos. Recently a 90 minute video turned up containing portions of the sets by Grateful Dead, Jefferson Airplane, Creedence Clearwater Revival and one song by Janis Joplin. We have seen two versions of this. One was F- quality and was purposely butchered before being released into tape trading circles. The other is of A quality and is surely one of the finest videos around. The historical content is obvious and combined with the killer quality is surely worth tracking down. The Dead set contains full versions of "High Time" and "Mama Tried" and other footage of "Lovelight" and "St. Stephen," as well as offstage

footage of band members including Garcia playing acoustic guitar. This is one of the only videos containing Pigen footage and is a major find for that reason alone. The Airplane set contains several songs that use the same split screen shots as contained in the Warner Brothers films. No doubt they were considered and rejected when the film timed at over three hours without these songs. Seeing this footage was a big surprise as for years Airplane members have said they were never filmed and that they played before dawn while the film crew got some sleep. Wrong! Although Grace is half asleep it is clearly light out and the footage is clearly from Woodstock. Highly recommended. Do not settle for the abysmal copy floating around. Track down someone who doesn't ruin their tapes on purpose.
(Reviewed by Netta Gilboa)

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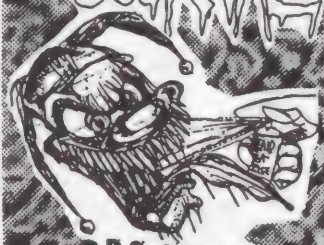
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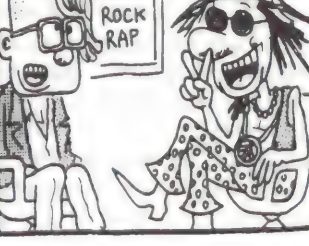
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Jefferson Starship: The Next Generation
I-Beam, San Francisco, CA
May 9, 1992
Reviewed by Kevin Schmidt

The San Francisco debut of Jefferson Starship: The Next Generation at the I-Beam celebrated the return of the band's original vision that was lost in the winds of change of modern times. Back is an aggressive band that plays with a vengeance that equals the wrath of God.

From the show's opening chords to the final encores, the Starship was determined to push the limits and take daring chances, which gave new life to old songs that have not been heard in years.

The band - headed by Jefferson Airplane/Starship founder Paul Kantner and featuring Airplane alumni Jack Casady and Papa John Creach, KBC's Tim Gorman and Slick Aguilar, Tubes drummer Prairie Prince, and World Entertainment War's Darby Gould - create an undeniable chemistry that excites the audience and inspires the band.

The three hour and twenty minute, 34 song show was broken into two sets, the first being electric, the second acoustic. The show started off with the unexpected "Saturday Afternoon," that was followed by the epic "Blows Against The Empire" and "Wooden Ships." Gone is Grace Slick, but in her place is Darby Gould who not only sings in Grace' range, but possesses a powerful gut wrenching passion that brings new life to older material and vitality to newer songs.

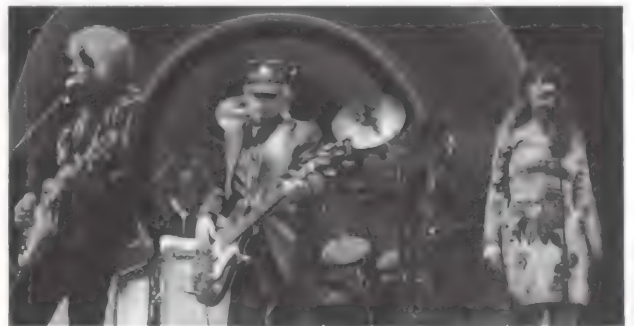
The prowess of the first set cannot be emphasized enough. Not only were "Law Man" and "Saint Charles" brought out of retirement, but covers of World Entertainment War's "In A Crisis" and "Dark Ages," Fairport Convention's "Genesis Hall," and Nona Hendryx's R&B classic "Women Who Fly" caught everyone by surprise and were well received.

To begin the second set, Kantner began with three songs with his Wooden Ships aggregation. Afterward the rest of the band, less Prairie Prince, who had to leave after the first set to drum for The Tubes, played their first acoustic set. This was an ambitious move since none of the other Airships ever attempted anything this daring. A rousing rendition of "We Can Be Together" and other classics, "Have You Seen The Saucers," "Crown Of Creation," "All Fly Away," "Volunteers" and "The Other Side Of This Life" electrified the audience. The most unusual song of the evening was the cover of the Eagles' "Love Has No Pride," which demonstrated Gould's dynamic vocal range.

Most notable was the septuagenarian Papa John Creach who transcended age differences and challenged the band with his

energetic demure and electrifying virtuosity. When the Starship backed up Papa John on "John's Other," "Bumble Bee Blues," "I'm Movin'," "Country Girls" or "Papa John's Down Home Blues," it was obvious that everyone was overwhelmed by his puissance. He may be a cult figure in the music community, but he's a superstar to those who enjoy his music.

The evening's concert will always be remembered as one of the Starship's legendary shows by its fans. It signaled the return of a band molded in it's mentor's visionary persona and introduced new dynamics that were never broached by previous aggregations. In short, it was one hell of a ride that never let up and was exhaustingly satisfying.



Bill Kirch

SET 1. ELECTRIC

Won't You Try →
Saturday Afternoon
Blows Against The Empire:
Sunrise →
Hijack →
XM →
Have You Seen The Stars →
Home →
Starship
Wooden Ships
Ride The Tiger
In A Crisis
I'm On Fire
Law Man
Genesis Hall
John's Other
Bumble Bee Blues
I'm Movin'
Saint Charles
Women Who Fly
Dark Ages
For The Good Of All → America

SET 2. ACOUSTIC

The Baby Tree
Fenario
The Mountain Song
We Can Be Together
Have You Seen The Saucers?
Hopponistiro →
Shadowlands
Love Has No Pride
Papa John's Down Home Blues
Country Girls
Somewhere Over The Rainbow
All Fly Away
Crown Of Creation
Volunteers

encore:

The Other Side Of This Life
Show Me The Way To Go Home

Richard Thompson
The Bottom Line, New York, NY
March 3 & 4, 1992
Reviewed by Ellen Levitt

When was the last time you went to an all request rock 'n roll show? There are some musicians who will field a few requests during the course of a show, but most musicians do not feel comfortable with this concept. It's not easy to pull off with ease and grace. But when Richard Thompson played four all-request shows at New York City's the Bottom Line, all by himself, the results were beyond superlatives. The show I attended was unique among my many concert-going experiences.

British guitarist Richard Thompson has been around for a long time and he has a great deal of material from which to draw. For those of you who are not too familiar with the man, he was a founding member of the seminal Brit folk-rock band Fairport Convention. Since the early 1970's he's made a name for himself as a top-notch guitarist and singer/songwriter. And while he doesn't pack stadiums he is regarded as a musician's musician, and magazines such as *Rolling Stone* and *Musician* have long lavished praise on his work.

So there I was, seated three scant seats from the stage (the Bottom Line is a comfy, er, oft-crowded venue) and the three guys sitting right by me had seen Thompson's three previous all-request shows; they'd been faithfully tracking which songs he'd played, and were handicapping with glee (almost as if this was a Dead concert...).

And how did Thompson take requests? There were various spots throughout the club where one could pick up a slip of paper that read "Richard, please play ____" and you were able to supply your suggestions. All the request sheets were unceremoniously dumped into a metal bucket which later appeared on-stage.

The opening performer was Dave Alvin, the country rock singer who is well known for his former band The Blasters. He has a hearty gravelly voice and he too played solo acoustic guitar. Alvin acknowledged the faithful fellow up front and for them especially he veered from his setlist on one or two occasions.

Then RT, as he's known, humbly walked to center stage and greeted us. I thought the man would be visibly nervous — would you want to play a solo show and not know ahead of time what the set list was? But he joked around several times between songs. And when this man plays he gets this intense look, above-and-beyond the music, that delights the crowd.

Thompson was besieged with requests to play his own songs as well as "anything by Dylan," and "anything by Elvis," and "Red Rubber Ball," among others. (He didn't play every single request, as there were hundreds, and he didn't even play each request he pulled from the bucket; sometimes he'd start a song and then say "Nah," as he honestly couldn't wing it; or if he thought that he'd selected too many morbid ballads in a row, he'd politely fling the request slip on the floor.) He took most requests seriously and did a cool Elvis take. He goofed around with some Dylan numbers and they came across as skillfully played.

RT writes many morose, messy-love tunes, and he kept asking the audience why we'd requested so many ballads. He told us we were the most morbid group (but I'm not sure if he truly regretted that). Among the many fine ballads he played was "When the Spell is Broken," a real gut wrencher. He also played a few numbers from his latest Capitol release "Rumor and Sigh," such as the

naughty "I Feel So Good" (about the life of selfish crime) and the beautiful, haunting and maudlin "1952 Vincent Black Lightning," a nimble-fingered song about a young guy who runs afoul of the law, is shot down, and gives his girlfriend the keys to his beloved motorbike just before he expires.

There was fine interplay between the crowd and RT, as he conversed with folks and laughed at our own jokes. And his guitar playing was wonderful; he played songs in a variety of styles and moods, with much expression. His voice was in fine shape; soft and dusky at times, howling at others, and many places in-between. I hope you don't think I'm just going off the deep end, lavishing praise like there's no tomorrow. Honestly, this was a very unusual performance given by an unjustly under known musician who truly knows how to entertain his audience. Do check out his shows and recordings.



Alan Sheckler

Carlos Santana
Tijuana, Mexico Bullring By The Sea
March 22, 1992
Reviewed by Steve Roeser

The reason most Americans find themselves in "TJ," the first city you enter upon crossing California's US/Mexican border straight south from San Diego, is to spend a few hours enjoying some leisurely and relatively inexpensive shopping, dining or drinking. But an even better excuse presented itself in the form of hometown hero Carlos Santana returning to play here for the first time since he was a struggling teenage musician, an apprentice blues guitarist working the dingy nightclubs of Tijuana's downtown red light district.

The site of the Sunday evening concert, added after a Saturday show sold out quickly, was just as the name describes: an arena built and still used for bullfighting spectacles that overlooks the Pacific. The unique setting—no rock concerts had been staged there for more than 20 years—coupled with the strong sentiment stirred among Santana's family and old friends welcoming him home, promised a memorable occasion. And the legendary guitarist did not disappoint.

Sunday's show began shortly after 3 p.m. with a feel-good set by the Reggae Revolution band, as many fans were still lined up outside waiting to purchase \$15 general admission tickets. The reggae group was fronted by the brother of Pato Banton, who had been billed as the opening act. Banton had performed as scheduled on Saturday, but reportedly collapsed at the conclusion of his 45-minute set and was unable to perform again during the weekend. A pre-Spring Break atmosphere pervaded the bullring as thousands of American youths, dancing and drinking beer, mingled in the steep, curvy grand-stands with enthused Mexican rock fans who were on hand eager to proudly claim Santana as their own.

The estimated crowd of 15,000—only slightly less than Saturday's turnout—erupted in cheers at the sight of Santana making his way up onto the stage at the west end of the ring. Strapping on his Gibson and addressing the audience only in Spanish (as he would do all throughout his three-hour set), Santana dedicated his concert to the memories of Stevie Ray Vaughn, Bill Graham and Miles Davis, then proceeded to offer a dazzling display of guitar virtuosity balanced with a reasonable sampling of well-known selections from his 23-year recording career.

No artist since Hendrix has added as much of a blues and jazz flavor to the lexicon of rock guitar as Santana, and his Latino influences are naturally ever-present. But the 44-year-old Santana is not widely known as a songwriter or composer, and it was once again through the songs of other artists that he performed his magic this evening.

Inviting several different friends on-stage at certain points to join his core band of percussionists, keyboardist, bassist and vocalist, Santana delighted the festive crowd with intensive workouts on Bobby Womack's "Breezin'", the Zombies' "She's Not There" and Hendrix's "Third Stone From The Sun." The most vociferous roars of recognition, however, were raised as the strains of "Black Magic Woman" registered with everyone in the ring. Written by blues guitar great Peter Green and originally recorded by Fleetwood Mac, Santana scored his biggest hit with this song on his 1970 *Abraxas* album, and his note for note recreations of his solos from that recording were a thrill to listen to, as well as a nice gesture to his fans. The band followed with Tito Puente's classic "Oye Como Va" from the same album and also played a dramatic version of "No One To Depend On" that confirmed the crowd's preference for the "canciones oldes."

An amusing moment occurred early in the extended set, when an over-exuberant fan dashed up onto the stage and removed Santana's yellow headband, the guitarist later donning a red one in its place. A puzzling aspect to the show (in contrast to the previous afternoon's featuring of Carlos' father Jose Santana as guest violinist in a mariachi band that began the concert) was the amount of stage time Santana offered to singer Larry Graham, the original bass player for Sly and the Family Stone. Graham did just fine when Santana called him out to sing lead on an interesting version of Marvin Gaye's "Right On." But Graham appeared woefully out of place when Santana summoned him back in the midst of an improvisational take on John Coltrane's "A Love

Supreme" and he seized the wrong moment to break into some uninspired Sly Stone theatrics of another era, replete with dance steps and largely unsuccessful attempts to get the crowd to chant "Higher!" The fact that Santana and Sly and the Family Stone had thrilled an audience of several hundred thousand in 1969 at Woodstock by invoking that type of spectator involvement was completely lost on Santana's Tijuana fans here in 1992.

Nonetheless, the brief yet impressive fireworks display set off over the ocean just as Santana went into his first encore was totally appropriate as a symbol of how dearly Tijuana fans hold Santana to their hearts, and it capped an emotional weekend for one of rock's great artists. There was fire in Santana's guitar playing and the coastal sky was lit up in appreciation of his talent as his fans cheered.

Barry Melton Fund-raiser
Great American Music Hall, SF, CA
May 4, 1992
Reviewed by Kevin Schmidt

In the 1960s there were a variety of bands coming out of San Francisco that each had their own politics, but the common denominator was their dissatisfaction with the Vietnam War. Among those bands were Country Joe and the Fish. The band may no longer exist, but its political vision of equality and justice still thrives today. Barry Melton, former guitar player and self-educated attorney was at the time running for his first political office, Municipal Court Judge in San Francisco. His opponent, Donna Little, was a Los Angeles based politician who was appointed to the court by former Governor Deukmejian in the final days of his term.

To help raise funds for Barry's election, a fund-raiser was held at the Great American Music Hall in San Francisco. The evening's entertainment was segregated into two parts. The first set was devoted to San Francisco comedians. Most of the humor was senseless drivel that was not only lost to this indigenous East Coast native, but to most of the audience as well. However, the most notable and high point of the first set was when former President Reagan was lampooned, everyone being in agreement that he was a bad actor.

After the intermission, only 100 or so people were left in the club, and Barry started things off by offering a few blues tunes. However, the most interesting part of the evening occurred when Mickey Hart, Airto and others took the stage and delved into a twenty minute set of exotic drumming. Next was Greg Douglass and Mike Wilhelm who were then followed by Robert Hunter. Hunter's was by far the most intimate set of the evening, captivating the audience with "Scarlet Begonias," "Box Of Rain," "Promontory Rider" and "Ripple." Then came Paul Kantner's Wooden Ships and although just twenty minutes long, Paul's set was one of his finest performances. He demonstrated charm, wit and passion with only a few comments, three songs, "Shadowlands," "I'm On Fire" and "America," and the reading of two poems "For The Good Of All" and "Get Ready." The final band to perform was the Zasu Pitts Memorial Orchestra.

It was a rare opportunity to see Mickey Hart in an almost empty club demonstrating drum skills that could never be experienced in a larger arena; Robert Hunter, whose signature is all over the Grateful Dead's music; and Paul Kantner, whose wry wit was better than any of the earlier comedians. Barry did not win the election, but we wish him the best in his political future.



DREAMS OF THE AMAZON (ZBS Foundation, RR 1 Box 1201, Port Edward, NY 12828. (800) 662-3345 2 cassettes \$19.95 dubbed in real time; 2 CD's \$29.95) ZBS Foundation is a not-for-profit arts organization. They produce stories on tape which contain sounds recorded digitally in the rain forests of Rio and the Amazon. We were blown away by the sound quality of these cassettes! This company understands high end audio! The story was excellent too. It's a Castenada type adventure about a stolen clear crystal skull. Jack Flanders, the hero, travels to Rio and the Lost City in the Amazon to help return the skull while others try to foil his plans. ZBS has other tapes in the series and we highly recommend you order their catalog. This is certainly an effort worth supporting and the tapes are truly unique. (Reviewed by Netta Gilboa)

TOYS FROM HELL (Prestunes/Audio Art, P.O. Box 80324, Lansing, MI 48908-0324 71 minute CD \$10.00; 45 minute cassette \$6.00 money orders only) Our superb cartoonist, Dennis Preston, leads an eight man musical team in a 1991 release of 18 musical pieces. Preston's talents seem to be endless and it's great many are captured for audio posterity on this extra long CD *Toys From Hell*. Of course, the animated cover art featuring several evil gargoyles and innocent looking creatures is exemplary. Using a wide range of instruments, Preston makes a point in each of the songs, and not the old common, "Girl I want you, don't you want me" message. Impressive is the range of musical styles presented here. The format ranges from the gentle acoustic "Homemovies" where Dennis' raspy vocals combine well with his acoustic 12 string guitar and Pat Kavanagh's harmonica as the simple pleasure of watching home movies are nicely stated; to the more serious, electric semi-metal "Toys From Hell" where the morals of TV messages to kids are condemned. Many opposed to toy guns and such share Dennis' views. "It's only entertainment/and only for fun/the kids they really like it/won't hurt anyone," and "Replace the Master with a He-Man/add a dose of witchcraft/they know it sells 'cause it comes from Hell" illustrate their views nicely along with a well-orchestrated rock background. Some Jesus messages are interspersed throughout *Toys From Hell*, but won't beat you over the head. Preston's thoughtful vocals combined with the beautiful acoustic guitar, mando-

lin and dulcimer with a dash of harder sounds make for a real positive, pleasant release. We highly recommend that you check it out. (Reviewed by Alan Sheckter)

TWO ROOMS (Polydor) This CD a project devoted to "celebrating the songs of Elton John and Bernie Taupin." Many of their popular hits are performed by artists as diverse as Joe Cocker, Eric Clapton, Sinead O'Conner, Wilson Phillips and The Beach Boys. You have probably heard The Who's rendering of "Saturday Night's Alright (For Fighting)." Equally wonderful is Kate Bush's cover of "Rocket Man," Bruce Hornsby's "Madman Across The Water" and Phil Collins' "Burn Down The Mission."

While a must for Elton John's many fans, *Two Rooms* is enough fun that we find ourselves playing it again and again. We hope there's a sequel planned. (Reviewed by Alan Sheckter and Netta Gilboa)



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VIDEO REVIEWS

What a pleasure it is to be able to walk into a store and purchase a video of your favorite artist for a mere \$19.95 or so! Barely a decade ago this was not possible. The past two years have seen a flood of music videos and according to trade magazines these titles are profitable and will continue to appear. You may have noticed that newer artists like Madonna and New Kids on the Block often have more product on the shelves than 60's bands. In most cases this is not because the footage doesn't exist, but rather that since the arrival of MTV new artists expect their popularity to increase through video and it is planned for in their contracts. Older artists were successful without video. Often when an artist has died or a band has broken up (as is the case with many 60's artists) lawsuits keep music treasures off the shelves. It is also likely that companies would rather release what's on the charts today rather than what was hot 10-15 years ago.

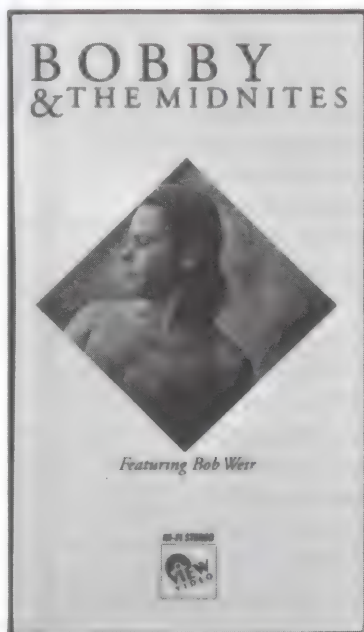
This column will review legitimate licensed releases of interest to our readers. Please support these artists and companies by buying or renting these tapes rather than making and trading copies illegally.

25 X 5 THE CONTINUING ADVENTURES OF THE ROLLING STONES (CBS Music Video Enterprises 130 minutes \$29.95) This authorized documentary contains nearly 40 songs and has lots of interviews and historical footage. Alas, most of the songs are clips rather than full performances and much of this tape is already available on other Stones videos which collectors most likely own. It is however worth watching once especially by those who are not die hard fans. If you're looking for one to buy we'd recommend purchasing *The Stones In The Park*, *Gimme Shelter*, *Video Rewind* or *Let's Spend The Night Together* instead. This is a tape we're sorry we bought and wish that we'd rented it instead. (Reviewed by Netta Gilboa)

THE ACOUSTIC GUITAR OF JORMA KAUKONEN (Homespun Videos Ltd., Box 694, Woodstock, NY 12498 (800) 338-2737 100 minutes \$49.95) We wondered if anyone could buy this video simply because they enjoy Jorma's music. The answer is a resounding yes. Although there is plenty of time spent discussing chords, frets and technical tips for guitarists, there is also enough high quality music per-

formed to keep most of Jorma's fans happy. The video is flawless in terms of sound and video reproduction. Jorma and long time friend Jack Casady perform four songs and then Jorma breaks each apart and teaches them to you in detail. We were very impressed that Homespun shows a split screen at times illustrating the action of both of Jorma's hands simultaneously. There are almost no legitimate Hot Tuna videos out there, so for that reason alone this is a treat to be able to buy. Think of it as a rare opportunity to be intimate with Jorma who has taught guitar at the New School in New York City. His teaching style is broad enough to satisfy both beginners and those who are more advanced. This tape was far better than we expected and is highly recommended. (Reviewed by Alan Sheckter)

BIG BROTHER AND THE HOLDING COMPANY: BALL AND CHAIN (Rhino Video 30 minutes \$15) This live in the studio tape was made in 1967 for KQED in San Francisco. It is excellent quality but is filmed in black and white. The tape predates Monterey and therefore Janis' subsequent rise to fame. The performance is a bit more raw than some of the later clips used in the Janis documentary. It is heartily recommended however because there are only a handful of Janis' performances on film and almost no footage from this time period. The price seems a steal. (Reviewed by Netta Gilboa)



BOBBY AND THE MIDNITES (V.I.E.W. Video, 34 E 23rd Street, New York, NY 10010 800-843-9843 60 minutes \$19.98) When we heard this tape was coming out we jumped to the conclusion it was the 1978 Knott's Berry Farm show. However, V.I.E.W. surprised us totally by releasing a show from Switzerland circa 1984. We can't rave highly enough about this seven camera concert. It has hi-fi sound and great tunes like "Festival," "Youngblood," "Easy to Slip" and "Book of Rules." We must make mention that the video sleeve has some errors including "grateful" being spelled incorrectly twice and a couple of omissions on the song titles. However, this is the only licensed Midnites video available and it's well worth having. Weir is in fine form and the Midnites were a great band we'll probably never get to see again. V.I.E.W. is committed to bringing out more music videos. You should buy this tape to help further their efforts. We can't wait to see what they'll turn up next! (Reviewed by Alan Sheckter)

BUFFALO CHIP PARTY: THE WILDEST SCENE AT STURGIS (L.D. Productions, Inc., 6911 Topanga Canyon Blvd., Suite 200, Canoga Park, CA 91303-2316. 50 minutes \$14.95) Every year hundreds of thousands of bikers descend on Sturgis, SD for a solid week of partying. This documentary takes you to prime locations such as Buffalo Chip Campground, cycle drag races, nude dancing, contests, etc. People are interviewed to find out how they got involved in the biker lifestyle and an overview of what it would be like to be in Sturgis during that week is presented. We found parts of this very entertaining and found it a good value for the money. (Reviewed by Alan Sheckter)

CROSBY, STILLS & NASH ACOUSTIC (PBS Home Video, Pacific Arts Video, 11858 La Grange Avenue, Los Angeles, CA 90025 80 minutes) We were impressed with the marketing strategy for this tape. It was first shown on PBS but the video release entices you by offering 20 extra minutes. The show was recorded at the Warfield Theater in San Francisco in November 1991 and it's a delight to see David Crosby playing so well. CSN have always been great about playing the same hit tunes fans come to hear night after night and year

after year. This tape is no exception and is one of the few home videos that can be played again and again without becoming tiring. You might end up playing this tape in the background while you work, cook or entertain friends. You might also choose to sit and watch it time and time again. Either way, this video won't gather dust on the shelf if you are a CSN fan and we recommend it highly. (Reviewed by Netta Gilboa)

COMMON THREADS (Direct Cinema Limited, Inc. available through The NAMES Project 415-863-5511 80 minutes) This Academy Award winning documentary explores the lives of families hit by AIDS and the work of The NAMES Project which helps people heal. The name *Common Threads* comes from sections of a giant quilt people sew in order to commemorate the life of an AIDS victim they know/knew. The film traces how we learned about AIDS through the media and explores the damage done before the public realized the scope of this disease. Several people are interviewed at length and express a myriad of emotions about society's reluctance to deal with this problem. AIDS is now the leading cause of death among hemophiliacs and this film illustrates well how many segments of society this disease has cut across.

The recent showing of the quilt in Washington, DC in October was only the fourth full showing. The quilt has grown so large it may never again be able to be shown all at once. You should surely try to make the journey to see it in person if the opportunity arises again. This is a wonderful film about one of our favorite charities. (Review by Netta Gilboa)

CROSBY, STILLS AND NASH: LONG TIME COMIN' (MPI Home Video 60 minutes \$19.95) *Long Time Comin'* is billed as "a Musical and Visual Retrospective" and as such is a perfect tape to play for company and for those who have never seen them live. It's short in length and holds your interest and the pace is excellent. No mention is made of the band's problems with drugs but otherwise all periods of CSN's history are touched on. It's easy to recommend this one! (Reviewed by Netta Gilboa)

CHUCK AMUCK: THE MOVIE (Warner Home Video 51 minutes \$19.95) Chuck Jones is the animator who created over 250 cartoons featuring Daffy Duck, Bugs Bunny, Wile E. Coyote and Porky Pig. This amazing documentary explains how

Chuck got into the business, interviews Chuck and colleagues Mel Blanc and Friz Freleng, and shows Chuck at work. If you've ever wondered where Daffy got his lisp from and how to draw Mickey Mouse out of a dumbbell, this tape's for you. We had no criticisms of this video and highly recommend it to animation fans as well as people interested in art and film. It would also be an ideal way to teach a child how cartoons are made. (Reviewed by Netta Gilboa)

DAYTONA 50TH ANNIVERSARY BIKE WEEK (L.D. Productions, Inc., 6911 Topanga Canyon Blvd., Suite 200, Canoga Park, CA 91303-2316. 90 minutes \$24.95) This informative and titillating documentary focuses on an annual event in Daytona, FL. Thousands of bikers come to the town and turn it into a huge orgy of beer, breasts, bikers and tattoos. There is some historical information on the origins of the bike races, interviews with bikers as to why they come to Daytona and great candid footage of the scene as a whole. If you are curious about what these bikers are like as people or you are a new biker in search of your heritage this video is for you. (Reviewed by Alan Sheckter)

DEADHEADS (Brian O'Donnell, Flyin' Eye Productions, PO Box 2435, Sullivan's Island, SC 29482 60 minutes \$23.00) It's about time someone made a movie about Deadheads! The trouble is they give an overdose of examples of only a small portion of the scene. What's shown here is parking lot after parking lot with ticketless people, people sleeping on/in/near cars and people playing instruments outside of Dead shows. What's clearly missing is any mention of the band itself, the music they play, their history, the tape scene or what would move someone to travel to see them, the sociology and economics of the vending scene, the dancing, and interviews with the diverse groups of people who come to see the Dead. Absent also is any mention of Deadhead organized parking lot cleanups or the serious work that Wharf Rats and environmental groups are doing. This would be fun to watch with a group of friends as it's hard not to spot at least two or more people in it that you see at every show. We also found ourselves talking about how we'd each direct our own such film. *Deadheads* is not something you'd impress your parents with if you tried to show it to them to explain how you spend your vacations. However, it is recommended as a tape you'll probably want to own once there are no more shows. (Reviewed by Alan Sheckter)

THE ELECTRIC GUITAR OF JORMA KAUKONEN (Homespun Video Ltd., Box 694, Woodstock, NY 12498 (800) 338-2737 90 minutes \$49.95) This video features electric Hot Tuna songs including "Hit Single #1" and "Ode to Billy Dean." After each song is played Jorma takes the spotlight and breaks it down for you chord by chord. His teaching style is so unintimidating that you'll feel very comfortable playing along even if you've never touched an electric guitar before. No doubt if you are an experienced musician there is even more to learn here. The audio and video quality is superb and this is well worth owning as it is different enough from Jorma's acoustic video (reviewed above) to warrant buying both. (Reviewed by Alan Sheckter)

FAIRPORT CONVENTION: IT ALL COMES 'ROUND AGAIN (Fairport Associates Ltd., 163 Joralemon Street, Suite 156, Brooklyn, NY 11201) *It All Comes 'Round Again* is a 110 minute rockumentary of the British folk-rock group Fairport Convention. It features lengthy (and quite enjoyable) live segments from the band's annual reunion concert (more on that soon) as well as rare live clips from throughout the band's history (some clips date back to the mid-1960's). Even though this tape is a few years old (it was completed in 1987) it is still available today, and it's what might be tagged a "closet classic." It's not a splashy rock-video compilation of a superstar band; it's an underrated gem that will entertain you, teach you about the band's history and personalities, and show you how a top-quality rock 'n roll documentary can be produced (and on a modest budget, too!).

When I first viewed *It All Comes 'Round Again* I was not too familiar with the band, except that I'd heard of them, and I knew that the late Sandy Denny, one of their best known members, had sung on Led Zep's "The Ballad Of Evermore." I'm not kidding when I state that I could not peel my eyes from the TV; the music, the musician interviews, the rare clips and overall excellent cinematography hooked me then and there. I bought my own copy of the tape and I've happily screened it with several friends over the past few years. They've become quick Fairport converts.

The video contains much footage from one of their annual reunion shows. The band has had so many different members over the years and nearly folded completely in the early 80's. But bassist Dave Pegg (he's been in the band since 1970)

helped pull together a show that has snowballed in popularity; at this point, Fairport is a living breathing, five-man band that still records and tours, and is quite different from the original band — but they still have the spirit and much of the sound that has made Fairport a distinctive band, the foremost and first major proponent of the “British folk-rock” sound. Besides touring they hold an annual festival/multi-act concert in the tiny town of Cropredy, England each August.

Watch the video and you’ll see Fairport clips from various British and European TV shows and concerts, live interviews with all the current and many of the former members (including guitarist Richard Thompson). The music is very catchy and well played, and the band’s story is a whale of a tale, full of woe (members have died, fortunes have been lost) and joy (much happy reminiscing, tales about particularly wild shows, etc.) There are revealing comments from producer Joe Boyd (who has worked with REM and many other bands) who produced the band on their early albums and has remained a fan since then.

You’re wondering why you should take a gamble and buy this video? Well, the music is riveting, the story is real-life comedy and drama, and you probably won’t find this baby for rent at your local video shop. But Tower Records and other music stores stock it, and it’s something worth watching over and over. (Reviewed by Ellen Levitt)

THE GIRLS OF DAYTONA: THE SEXY SIDE OF BIKE WEEK (LD Video Productions, Inc., 6911 Topanga Canyon Blvd., Suite 200, Canoga Park, CA 91303-2316. 35 minutes \$9.95) If you like your women raunchy, this video is for you. It focuses on “beer, boobs and bush.” Dozens of women dance and pull their bikinis up and down. Biker women are not shy about their bodies and some even tell the camera why. The women are amateurs performing for their friends and none seem concerned about where the video will end up or about being paid standard fees. We suppose it has its place at stag parties and the price is right but we doubt most women would want to sit through this entire tape. (Reviewed by Netta Gilboa)

PEACE TAPES (MPI Home Video, 15825 Rob Roy Drive, Oak Forest, IL 60452 60 minutes) Those who remember fighting the Vietnam war will be happy to see the issues condensed so they can be shown to

today’s teens who remember nothing from that time. Many of our favorite heroes are included such as Abbie Hoffman, Country Joe, Richie Havens and Bob Weir. The goal of this tape is to “bring the subject of how to achieve peace and ecological conservation back to the forefront of people’s minds.” We feel it achieves this goal and would be ideally suited to be played in classrooms and in music clubs in between bands. *Peace Tapes* ties together social issues like nuclear power, the environment and war, and reminds viewers that individuals can make a tremendous difference. Highly recommended especially if you feel things in the world today have become totally hopeless. (Reviewed by Alan Sheckter)

SLACKER (Orion Home Video) We were intrigued immediately when we saw the box cover for this one. It’s a cult movie about conversations between people and features characters who are high without drugs. They are given names like “sidewalk psychic,” “Scooby Doo philosopher” and “Dostoyevsky wannabe.” The film purposely uses real people as actors like the early John Waters films. *Gray Areas* had a chance to chat with writer/producer/director Richard Linklater who told us that “slacker” is a term for “one who evades duties or responsibilities.” He says his film is about the “interesting thoughts people think but don’t talk about.” *Slacker* has achieved some success. It has received several nominations from the Independent Spirit Awards, and St. Martin’s Press published a companion book which includes the script, artwork and a portrait of the time and place. Linklater says “the 80’s counter-culture was underrepresented in film and in media. That’s why *Slacker* got the notice it did.” We were thrilled to hear his next film will focus on “teenagers in 1976 who ride around looking for something to do.” You can find *Slacker* at your local video store and we’ll keep you posted about future releases from Linklater. (Interview and review by Netta Gilboa)

THE SONNY AND CHER NITTY GRITTY HOUR (V.I.E.W. Video, 34 E 23rd Street, New York, NY 10010 (800)-843-9843 48 minutes \$19.98) Many of our readers probably grew up watching TV specials like this one. Sonny and Cher are still fascinating to watch over two decades later. The tape has seven songs and five comedy sketches. The songs include “I Got You, Babe” and “The Beat Goes On” as well as covers of “Alfie” and “All You Need Is Love.” As usual, Cher steals the show with her voice, her choice of

clothing and her dialog during the comedy skits. This is a real gem if you’ve discovered Cher only recently and a real blast from the past if you remember seeing her on TV regularly when you were younger. (Reviewed by Alan Sheckter)

STAMPING GROUND (Good Times Home Video Corp. 90 minutes \$10-\$15) This documentary was filmed at a Holland festival in the early 1970’s and is available in the discount bins of video stores. We paid \$9.95 for ours but have seen it priced as high as \$15. It contains live performances by Pink Floyd, Jefferson Airplane, The Byrds, Canned Heat, Santana, It’s A Beautiful Day, Al Stewart, Country Joe, Dr. John and Marc Bolan. To have all these bands on one tape from that time period at such a fair price makes this one worth hunting down. We were disappointed that during much of the Airplane performance crowd shots are shown but there is a short interview with Grace and Paul that makes up for it. Videos featuring some of these bands such as It’s A Beautiful Day and Dr. John are not too easy to find elsewhere. Like *Woodstock*, the footage is dated and this might not be something you’ll watch often. However, considering its limited general appeal you’d be wise to buy a copy before it goes out of print. (Reviewed by Netta Gilboa)

STURGIS: 50TH ANNIVERSARY BLACK HILLS MOTOR CLASSIC (L.D. Productions, Inc. 6911 Topanga Canyon Blvd., Suite 200, Canoga Park, CA 91303-2316 90 minutes \$24.95) This video begins with a procession of bikes as they roll into Sturgis, SD for the 50th anniversary of bike week. The comraderie seems to begin hundreds of miles away on the highway and the video promises outsiders will encounter no problems unless they try to provoke the bikers. This documentary captures a Woodstock sized gathering and interviews many of the participants. The bikers are portrayed as a fun loving group who spend enough money in a single week to keep the town of Sturgis afloat year round. If you are curious about the biker lifestyle and want to see the mother of all gatherings then this tape is for you. (Reviewed by Alan Sheckter)

WHAT KIDS WANT TO KNOW ABOUT SEX AND GROWING UP (Pacific Arts Video) This video features kids talking to other kids about puberty and related hormonal and physical changes. It focuses on physical changes and explains what boys

and girls can expect. It is recommended for children over the age of eight. When we were kids, videos like this did not exist. Although there were several books out we do not remember anything nearly as informative as this. *What Kids Want To Know* also comes across more naturally and friendlier than the clinical books of our past. This one's highly recommended for your kids of this age group as a supplement to what they've already learned from you. You should be able to find it in most video stores. We are thrilled the video age is starting to produce educational tapes like this. (Reviewed by Netta Gilboa)

WOODSTOCK: THE LOST PERFORMANCES (Warner Brothers 69 minutes \$19.95) *Woodstock* is still the longest rock and roll film ever made. It probably also holds the record for the amount of great unused footage that remains in the can. After two decades a sequel has finally been released. Alas, it is not a 20 volume set. In fact, what's here will interest many different audiences and understandably tries to use artists with the widest appeal. Melanie is included, but we wonder if most of her fans want to see Sly & the Family Stone or Canned Heat. Maybe they could have made two videos, one soft and one hard rock. Also

troubling was the fact that 50% of the songs on this video aired on TV several years ago. We wish they had released more previously unseen material. Still, the Janis Joplin rendering of "Work Me Lord" alone is worth the price of the tape and we suspect this one will be a collector's item within a few years. Ask at your local video store to obtain it. (Reviewed by Netta Gilboa)

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50 WAYS TO FIGHT CENSORSHIP by Dave Marsh (Thunder's Mouth Press 54 Greene Street, Suite 4S, New York, NY 10013. Paperback 130 pages \$5.95) This practical book tells you how you can take action to stop censorship and where to find organizations worth getting involved with. There is information on the censorship of books, films, records and art and although easy to read, this book is pretty thorough. We highly recommend this one even if you aren't planning to get more involved. (Reviewed by Netta Gilboa)

AESTHETICS OF THE GRATEFUL DEAD by David Womack (Flying Public Press, PO Box 112, Palo Alto, CA 94301. Paperback 188 pages \$12.95) Grateful Dead records are the topic here. The latter half of the book reviews each Dead LP release one by one from *Vintage Dead*, recordings from 1966, to their last studio effort *Built to Last*. The book opens with two chapters called "The Dead and Their Critics" where mainstream critics like Dave Marsh are discussed. Here, the author tells how the Dead are overlooked as legendary artists by mainstream critics who cater to the radio and money marketplace bandwagon. There are further sociological discussions in chapters three and four, "The Grateful Dead Ethos" and "The Grateful Dead's Music." Though there are no photos, *The Aesthetics Of The Grateful Dead* is filled with food for thought about the Dead's lyrics and music. Quotes from Womack like, "More words have been written about Sinead O'Connor's baldness than may ever be written about Van Morrison's lyrics" make for insightful reading. Although the Dead have received great notoriety from their live taping policies, Womack does not cover this area. He does, however, find lots of great stuff to explore on record. (Reviewed by Alan Sheckter)

ANGRY WOMEN (Re/Search Publications, 20 Romolo #B, San Francisco, CA 94133. Paperback 240 pages - \$18.00 ISBN #0-940642-24-7) *Angry Women* is about "16 cutting-edge performance artists" who discuss a "wide range of topics - from menstruation, masturbation, vibrators, S&M and spanking to racism, failed Utopia and the death of the Sixties." Included are Lydia Lunch, Susie Bright, Kathy Acker and Annie Sprinkle. Sprinkle, a former porn star, is probably the least angry woman in the bunch and her

interview alone is worth the price of the book. Well done! (Reviewed by Netta Gilboa)

APOCALYPSE CULTURE Edited by Adam Parfrey (Feral House, PO Box 861893, Los Angeles, CA 90086-1893. Paperback 362 pages \$12.95 ISBN #0-922915-05-9) This very gray book contains interviews with a real necrophile who likes to have sex with corpses, a psychopath and former zine publisher named Frank, musician G.G. Allin who mutilates himself on stage, a member of the evil Process cult and an article by Anton LaVey who is the founder of the Church of Satan. The book clearly tries to shock and disturb the reader. It will either touch a nerve or turn you totally off. We really didn't want to read it but friends kept mentioning it until we did. It took several sessions to get through it. *Apocalypse Culture* was ultimately worth struggling with and is a marvelous work on deviance. In fact, we don't think there's anything else out there quite like this. (Reviewed by Netta Gilboa)

ASK ISADORA by Isadora Altman (Masquerade Books, 801 Second Avenue, New York, NY 10017. 256 pages \$4.95 ISBN # 1-878320-61-0) Isadora writes a sex advice column in the San Francisco Bay Guardian. She's been called a "hip Dr. Ruth, a sexy Dear Abby, and a bawdy Miss Manners." This book is a collection of the best of six years of her columns. It's great reading and is highly recommended even if you don't have any relationship problems at the moment. (Reviewed by Netta Gilboa)

BACKSTAGE PASS by Todd, Weimann and Hoffman (Backstage Pass, Inc., PO Box 745, Belle Mead, NJ 08502. 248 pages \$19.95 ISBN #0-9622231-0-7) This is a unique book! It contains interviews with people who work in the music business to give readers a "non-performer's guide to rock 'n roll touring careers." If you've ever wanted to break into the music business, here is a detailed look at what's involved in being a concert promoter, tour bus driver, booking agency, laser operator, guitar technician, wardrobe designer, entertainment lawyer, tour security chief, publicity agent and catering person. The list of people interviewed is endless and includes Ron Delsener, John

Scher and Lynn Goldsmith. This is highly recommended especially if you are still in school and not set in a career path yet. The career advice is worth hundreds of times the price of the book and we guarantee that you won't learn these tips from any school, career counselor or by reading other rock books and magazines. It's a shame that this wasn't around when we were teens. We're sure we'd have put it to good use if it had been. (Reviewed by Netta Gilboa)

THE BARE FACTS VIDEO GUIDE by Craig Hosoda (Published by The Bare Facts/Craig Hosoda, PO Box 3255, Santa Clara, CA 95055-3255. Paperback 456 pages \$10.95, ISBN #0-9625474-2-5) Have you ever seen a famous actress who you wish you could see nude? Just look them up in *The Bare Facts Video Guide*. This reference book identifies every nude scene your favorite actor or actress has ever done. With detailed descriptions and exact elapsed times into the film, *The Bare Facts* points you to the moment you're looking for. For example, Melanie Griffith's role in *Working Girl* is documented as "Working Girl 1989Tess McGill 1:18 Very, very brief right breast turning over in bed with Harrison Ford." The latter section of the book is indexed by titles. Yes, this book is a bit unusual but Hosoda takes his "bare facts" seriously. Though not for everybody, *The Bare Facts* is interesting as trivia, a serious information source, or just light reading. Great for parties. (Reviewed by Alan Sheckter)

BETWEEN ROCK AND HARD PLACES by Tom Constanten (Hulogosi Books, PO Box 1188, Eugene, OR 97440. Paperback 262 pages \$17.00 ISBN #0-938493-16-7) If you're looking for an expose of Scientology or hundreds of pages about what life was like on the road with the Dead, TC's "musical autobiodyssey" is bound to disappoint. If you're sincerely interested in what TC's doing today and what influences (including the Dead) have shaped his compositions then this book is a delight. We were very impressed to see about 80 pages devoted here to listing TC's many performances and compositions. We were also glad to see he pulled no punches in discussing his days with the Dead back when drinks were often spiked with LSD. TC speaks fondly of Pigpen and one gets the feeling the studio work and touring became less fun for TC as Pigpen started to waste away from booze. Highly recommended. This one's likely to go out of print and up in price. (Reviewed by Alan Sheckter)

CONVERSATIONS WITH THE DEAD by David Gans (Citidel Underground Press, 600 Madison Avenue, New York, NY 10022. Paperback 342 pages \$14.95 ISBN 0-8065-1223-7) The interview with Bear (Augustus Owsley Stanley III, legendary LSD chemist) alone is well worth the price of this book. Gans says he got Bear to open up by being interested in his opinions on sound, not drugs. There are also interviews with Dead roadie Steve Parish, lyricists Robert Hunter and John Barlow and band members Garcia, Lesh, Weir and

Hart. This is one you can put away for a while and then when you reread it, it seems fresh and has new meaning. By the way, this book's cover contains Rick Griffin's final piece of art. (Reviewed by Alan Sheckter)

THE DOORS: THEIR ARTISTIC VISION by Doug Sundling with Diana Maniak (Published by GreenFire! Publishing, PO Box 58, Bluffton, IN 46714. Paperback 176 pages \$11) This book is not fancy. It is self-published in spiral bound form with no photos. *The Doors: Their Artistic Vision* has six chapters, one for each album the Doors released. Each details their musical and lyrical qualities. Along with Sundling's own views, extensive research was done as is illustrated by the lengthy bibliography section. He quotes and credits scores of magazines and books that contained Doors information. Sundling often uses lyrics to illustrate his commentary. His love for the Doors is obvious. His intentions are pure. *The Doors: Their Artistic Vision* focuses lovingly on the music created on the Doors' records. The author states that the book is for those who are into the music and not necessarily the hype. The text is well written but gets tedious if you're not a diehard. This would presumably be helped if the book was of somewhat higher quality and contained photos. If you want to know more about the music the Doors are famous (or infamous) for, without reading about Morrison's women or substance abuse problems, this book provides a refreshing alternative. If you like the Hollywood versions better, stay away. (Reviewed by Alan Sheckter)

DRUGS AND SOCIETY Third Edition (Jones and Bartlett Publishers, Inc., One Exeter Plaza, Boston, MA 02116. Paperback 495 pages ISBN #0-86720-317-X) This is a college textbook. We were curious to see what kind of information is being taught in schools these days. The four color photos were great and included sheets of blotter LSD with zodiac symbols on them, mescaline and vials of crack cocaine. We were also thrilled to see cigarettes included as well as steroids and MDMA. There was plenty here about side effects and long term dangers of using various drugs. We found that information both accurate and enlightening. We were also impressed with the references provided for other books and articles. However, we wish the authors had devoted more than a sentence to the efforts of Narcotics Anonymous and had mentioned the Hemp movement, NORML and *High Times*. Alas, treatment and prevention are given only a few pages each and there are no interviews with drug users to get their opinion on how society should handle the drug situation. Still, this was better than we expected and makes it easy for a teacher to add supplemental materials in the classroom. Recommended if you teach, regularly abuse drugs and think you're not hurting your body, or if you read mostly pro-drug sources and want to see what doctors and scientists are saying about you. (Reviewed by Netta Gilboa)

DRUG TESTING by John Fey (Butterworth-Heinemann, 80 Montvale Avenue, Stoneham, MA 02180. Hard cover 372 pages \$49.95 ISBN #0-409-90239-X) This reference book is designed to help corporations make decisions about their drug policies. We found it fascinating. If you're willing to read a book with no pictures and are wondering how drug users are described, this is very well done. We found the most telling statement about the subject to be the fact that "Different laboratories using different procedures and methods may have different cut off levels. For this reason, one laboratory could determine a sample to be positive and another determine it to be negative." There is a good deal of information here on which foods and legal drugs conflict with these tests. We think this book might come in handy if you have to dispute a positive test result and we highly recommend it if the issue is one you have to be concerned with personally. (Reviewed by Netta Gilboa)

KILLER FICTION by G.J. Schaefer (Published by Media Queen, Ltd. Inc., 8825 Roswell Road, Suite 474, Atlanta, GA 30350. Paperback 86 pages \$18) OK, where should I start? Our review copy of *Killer Fiction* came with a warning on the cover that the reader should be at least 21 years old. Also included was a disclaimer from the publisher that they publish Schaefer's fictional works, but make no claims regarding his criminal history. Schaefer is 19 years into two life terms in Florida State Prison at Starke for two female mutilation slayings. He has claimed innocence and believes that some of his detailed manuscripts convinced the jury that he was a killer. Whether his writing is fiction or not, we're not talking Mother Goose here. Stories like "Whores - What To Do About Them" and "Newcock," about a young guy fresh off the prison bus and ripe for a new "special education" are not for the faint hearted. The stories seem to fuel Schaefer's own dark side. Gruesome murder plots are described in graphic detail complete with crude drawings. This book is low budget, and highly offensive, but perhaps can shed some light on what makes a person like this tick. If this book interests you, you've read enough here to know it. (Reviewed by Alan Sheckter)

THE LITTLE BLACK BOOK OF COMPUTER VIRUSES by Mark Ludwig (American Eagle Publications, Inc., PO Box 41401, Tucson, AZ 85717. Paperback 178 pages \$14.95 ISBN #0-92908-02-0; This has an optional program disk available with source code \$15.00) This book is quite gray indeed. It offers a primer on viruses and discusses such viruses as Timid, Intruder, Kilroy and Stealth complete with the source code for each. While we can think of a number of legitimate reasons to read this, we noticed the lack of information about virus removal programs in general or specifically to counteract the viruses in this book. There was also nothing on the future of viruses. It's pretty clear the people who buy this book are not worried about becoming victims of other people's viruses. Therefore, this one surely has the power to be misused. The publishers point out in

several places that the reader is liable for letting the viruses loose even if the "misuse is unintentional." Consider yourself thoroughly warned. (Reviewed by Netta Gilboa)

THE NEW HACKER'S DICTIONARY Edited by Eric Raymond (The MIT Press, MIT, Cambridge, MA 02142. Paperback 433 pages \$10.95 ISBN #0-262-68069-6) This is a must for anyone who owns a computer especially if they also use a modem. It defines the hundreds of terms used constantly on Internet, bbs's and in conversations among computer programmers at work. There is an appendix with a portrait of "J. Random Hacker" whose description fits most tapers we know and an appendix on hacker folklore including the origin of the term "hack." This is one you'll look at over and over again as your level of computer proficiency increases. (Reviewed by Netta Gilboa)

OUR RIGHT TO DRUGS: THE CASE FOR A FREE MARKET by Thomas Szasz (Praeger Publishers, (800)-225-5800 Hard cover 224 pages \$19.95 ISBN #0-275-94216-3) Many people think that government's involvement in drugs is a recent phenomenon. This book traces that involvement to "the beginning of this century, when the American government first assumed the task of protecting people from patent medicines." Szasz does a great job of showing how the drug issue has divided parents and children and how the government denies medicine to millions of sick people by keeping some drugs illegal, approving other drugs for use abroad but not here and by putting the fear of god into physicians so they are afraid to prescribe certain drugs. We were impressed with Szasz's argument that "empty syringes are taboo, but loaded guns are not." This is ground-breaking work about many gray areas. We highly recommend it as a fresh voice in the crowd. (Reviewed by Alan Sheckter)

PIECE OF MY HEART: A PORTRAIT OF JANIS JOPLIN by David Dalton (Published 1991 by Da Capo Press, New York. Paperback 284 pages \$13.95. ISBN #0-306-80446-8) If you think you know everything there is to know about Janis, this book is for you. *Piece of My Heart* is taken from David Dalton's 1972 work Janis and has been reconstructed and expanded considerably with a wealth of new material. Included is a chronology of her life featuring a mug-shot photo from Janis' 1963 shoplifting arrest and her 1969 California photo drivers license. Even her FBI file is revealed. Other excerpts include partying with the Grateful Dead, tales of her youth in Port Arthur, TX, the blues, and of course the self-destruction. A very moving and all encompassing book about the life and music of Janis Joplin. Highly recommended. (Reviewed by Alan Sheckter)

PRANKS! by Andrea Juno and V. Vale (Re/Search Publications, 20 Romolo #B, San Francisco, CA 94133. Paperback 244 pages \$21.00 by mail ISBN #0-940642-10-7) Although this book of "devious deeds and mischievous mirth" is designed to be read for entertainment purposes only, the mind boggles at what people can do to others for fun and

revenge. Included are stories about defacing billboards, phony phone calls, setting up news reporters and even anonymously having some one's house bull-dozed! We also loved the stunt Jeffrey Vallance pulled when he pretended to be a child working on an art project and got 33 US Senators to draw for him. Many famous people share the pranks they have pulled and had pulled on them. Among them are Jello Biafra, Abbie Hoffman, Timothy Leary, Paul Krassner and John Waters. Not surprisingly, most pranks are pulled by disgruntled employees. This is a classic work of "spontaneous improvised craziness from the Underground." Highly recommended especially if you have a good sense of humor. (Reviewed by Netta Gilboa)

THE ROLLING STONES ROCK & ROLL CIRCUS Photos by Mike Randolph, Introduction by Michael Lindsay-Hogg (Published by Chronicle Books, 275 Fifth St., San Francisco, CA 94103. Hard cover or large paperback 100 pages \$19.95. ISBN # (hc) 0-8118-0056-3 (pb) 0-8118-0047-4) A glossy black and white photo book, *The Rolling Stones Rock & Roll Circus* is packed with classic and previously unpublished photos from an unreleased 1968 TV film of the same name. Filmed in less than 36 hours, the Rock & Roll Circus was completed just a few weeks before Stones member Brian Jones died from drug-related complications. The timing was awful and the film never officially saw the light of day. Commissioned in 1968 by BBC television, The Stones invited their favorite musicians to participate. There is a realistic circus atmosphere with trapeze artists, flame swallowers, clowns and midgets present. Jagger based the design on a small European traveling circus. The Stones played in Sergeant Pepper-like costumes. New group Jethro Tull performed as did the Who. Photos of the Supergroup featuring The Stones, John Lennon, Eric Clapton and Jimi Hendrix Experience drummer Mitch Mitchell along with moral supporters Yoko Ono and Marianne Faithful are real gems. The quality of the photos are not pristine by today's standards, but they are reproduced well and are priceless throwbacks of a day when corporate sponsorship was not a factor and musicians joined together to make music. (Reviewed by Alan Sheckter)

THE SAFER SEX MANIAC'S BIBLE by Tuppy Owens (PO Box 4ZB, London W1A 4ZB, England. \$20.00 intl. funds) Wow! This one has more information on what's going on around the world sexually than you could begin to imagine. Think of it as a yellow pages of sex resources. It lists magazines, stores, mail order companies, films, swing clubs, strip clubs and much, much more. We found leads for places where we'd never have expected to find so many such as Tasmania, Cyprus, Iceland and Austria. The US is well represented in case you have no interest in traveling abroad. Highly recommended especially if you are curious to see what's going on sexually in various parts of the world. (Reviewed by Netta Gilboa)

SPEAKING WORDS OF WISDOM: REFLECTIONS ON THE BEATLES by Spencer Leigh (Cavern City Tours, 31 Mathew Street, Liverpool, Merseyside L2 6RE, England. Paperback 104 pages ISBN #1-873111-00-2) This terrific book is a compilation of quotes by everyone from Pete Best, George Martin and Paul McCartney to musicians like Rick Wakeman, Richard Thompson and Buddy Rich. There are also quotes from many lesser known people too like friends, fans and relatives. It's very well put together and is highly recommended for anyone who liked the Beatles. It's a pain in the neck to write to another country and convert funds to get a copy but this book contains a wealth of information we haven't read elsewhere. (Reviewed by Alan Sheckter)

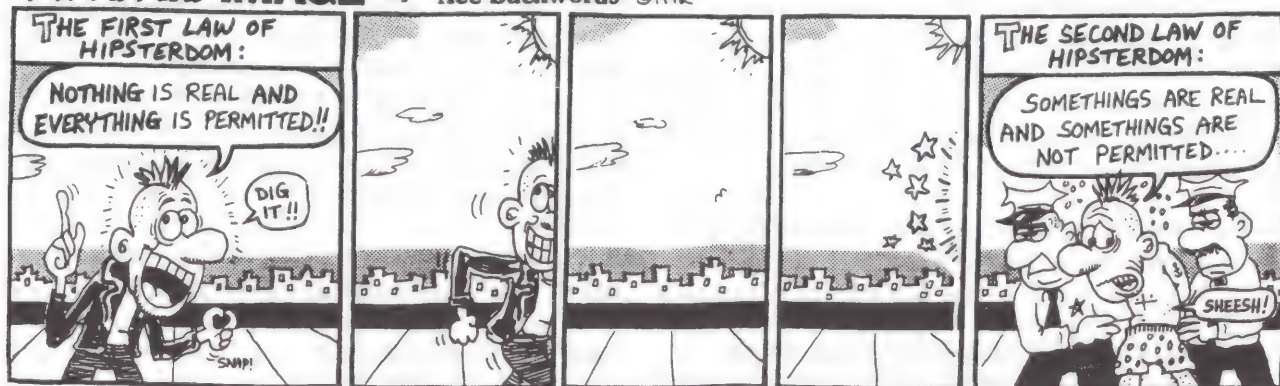
SUNSHINE DAYDREAMS - A GRATEFUL DEAD JOURNAL Written, photographed and directed by Herb Greene (Published by Chronicle Books, 275 Fifth St., San Francisco, CA 94108. Hard cover 120 pages \$14.95) Herb Greene had the good fortune to capture the Grateful Dead in their Haight Ashbury infancy and has maintained his access for over two decades. He has finally begun to market his photos to the public and has put out an absolutely superb product in *Sunshine Daydreams*. Virtually every page has morsels to read or images to look at. The reproduction of the photos is incredible. The sight of the Dead's official logos and memorabilia in such high quality is also a treat. And then there are the photos! From his famous portraits long believed to be the Matrix's wall (really Herb's pad at the time), to the *Go To Heaven* album photos, to the sessions with Dylan, to Garcia's Broadway publicity photos, *Sunshine Daydreams* is chock full of many previously unseen images and alternate takes. The only question is why is this 'journal' presented in calendar format? Would anyone take a pen to this book and write their appointments in it? We think not. Still, the art design and stellar quality will make it a great addition to your collection. Should you decide to use it as a calendar it has been carefully done so you can use it in any year and start it at any date. We don't know how we ever lived without it. (Reviewed by Alan Sheckter)

VIRTUAL REALITY by Howard Rheingold (Summit Books, 1230 Avenue of the Americas, New York, NY 10020. Hard cover 416 pages \$22.95 ISBN #0-671-693638) Virtual Reality is the idea of using computers and technology to create artificial worlds. This is THE book on the subject. We guarantee it will make readers glad to be alive now and full of hope for the future. It provides a great deal of history and details the important work being done in corporations, at schools and even by NASA. Virtual Reality will soon explode and change everything from "communication to education to business to sex." We can't wait! It makes sense that you prepare yourself by reading this book. (Reviewed by Netta Gilboa)

WHIPS AND KISSES by Mistress Jacqueline (Prometheus Books, 700 E. Amherst Street., Buffalo, NY 14215. Hard cover 236 pages ISBN #0-87975-656-X) This book offers a "never-before-seen glimpse into the world of S&M through the eyes of a professional Dominatrix." It's about time that

somebody wrote it! If you've ever wondered what people really see in bondage, how these women get clients, what they earn per hour and how much danger is really involved in the work, this book finally tells all. We loved it! (Reviewed by Netta Gilboa)

TWISTED IMAGE by Ace Backwords ©1992



SOFTWARE REVIEWS

Reviewed by Netta Gilboa

ARKANOID II: REVENGE OF DOH (Taito) This game has been discontinued and can often be found in the bargain bins in computer stores. Prices of \$8-15 are common. It was originally released for several platforms including IBM, Atari, Commodore, Apple and Amiga. The *Arkanoid* series of games involve balls which descend and must be caught with your paddle. At the same time you must use the ball to knock out pieces of a wall of colored bricks. In order to try to distract you, colored capsules descend with power to grant extra lives, slow down the ball, or even advance you to the next level. Needless to say, *Arkanoid II* is a fast paced arcade game and it's easy to reach for a capsule and lose sight of the ball you were supposed to catch. *Arkanoid II* allows you to choose from one of two screens for exiting each level of the game. There are over 30 levels and with two possible combinations of each to play this is not a game you'd beat quickly.

We were both disgusted and disappointed that the game would not install to a hard drive. We found an unprotect (totally legal) which is available on many BBS's and that did the trick. We wonder why Taito chose to cripple the disk which in the end only served to penalize us for buying it legitimately.

Arkanoid II is easy to learn and hard to quit. We figure after one or two nights of playing it you'll have saved all the quarters it would have cost to play it in an arcade. We are still playing it a year later which speaks for itself.

HOYLE BOOK OF GAMES VOLUME TWO: SOLITAIRE (Sierra On-Line, Inc. 800-326-6654 \$34.95 For IBM, Mac, Amiga, Atari) Do you like to play cards and sometimes lack a partner? Card games you play by yourself are the theme here with 28 Solitaire choices. There are easy and hard versions of the same games and the selections range from familiar favorites to two totally new variations. The IBM platform, for one, has many shareware solitaire games to compete with this Sierra title, but you'd have to get them all in order to have nearly as many selections at once. Sierra's set is of the highest quality and it's easy to access instructions for each game if you play them infrequently. We felt this was well worth the purchase price and have not even looked at another solitaire game since finding it.

LET'S TRADE (Written by Adam Robucci; distributed through Terrapin Tapes 800-677-8650 \$40.00 for IBM compatible computers) This is an excellent program! It was designed by someone who collects Grateful Dead tapes for others who do. *Let's Trade* is easy to learn and use and does exactly what it promises it will.

The program comes loaded with a database of Dead concerts from 1/72 through 9/91. You can add or delete dates and songs from that database or create new ones. The program allows for sorting by date and by song title. Also included is an address book to keep track of who you send tape lists to and to input other people's lists so you'll be able to compare them and find them on a moment's notice. To top it all off, *Let's Trade* prints your tape list(s) and even mailing labels from the address book!

Let's Trade is not available as shareware or in computer stores. If you have been meaning to computerize your list, or have already done so with another program not intended for tapes, this program is worth checking out. It's only drawback is the lack of pre-1972 information. However,

since the database is already set up, it's a breeze to add to it when you need to.

MAHJONGG version 3.51 (Written by Nels Anderson, 92 Bishop Drive, Framingham, MA 01701. Released as shareware for IBM compatible computers with a \$15.00 registration fee. Program may be downloaded from Xevious BBS 508-875-3618. This BBS also offers over 300 tile sets!) Mahjongg is an ancient chinese tile game. Computerized versions use the tiles as a puzzle backdrop. Players remove matching tiles and try to clear the screen. It's a simple concept but one that's difficult to accomplish. Those last few tiles never seem to match!

There are versions of this type of game out for virtually every computer and game machine. What sets this game apart from similar titles are the hundreds of tile sets in the public domain created by satisfied users of the Nels Anderson's version. Our favorite tile sets include the members of the Simpsons family, Sierra computer game box covers, record label logos, Disney characters and the 1960's set which pays homage to the Rolling Stones, pot leaves, Dead Heads, peace signs, John Lennon, the Black Panthers, etc. For different tastes there are world flags, birds, national parks, alphabets, quilt patterns, cats, bears, bathroom items, vegetables, traffic signs, etc. Every time we think there can't possibly be another topic to make tiles about we are proved wrong again.

Be forewarned that while individually these sets are small in size, if you find yourself collecting sets that interest you, you could quickly end up with over 10 megs of them. Anderson's newest game is called *Tile Match* (\$15.00) and it uses your collection of tile sets to solve a different type of puzzle. In this one tiles are face down and you try to find pairs by remembering where tiles were on the screen. Both games are highly addictive and highly recommended.

SHERLOCK HOLMES CONSULTING DETECTIVE (Icom Simulations, Inc. (708) 520-4440. Available for IBM compatibles and sells for \$40 or so mail order) This game caught our eye at a trade show. It is one of several games only available on CD ROM. This is an adventure game where you interview witnesses and suspects and then draw your own conclusions in order to solve mystery cases. The game contains three different plots and Icom plans to release several sequels. What's unusual about *SHCD* is that



it speaks to you as you play and offers a delightful 90 minutes of digitized video. Think of it as a video that plays on your computer. CD ROMs can store almost 700 mbytes of data and can therefore be over a hundred times larger than a typical game installed on a hard drive. This paves the way for better games which help advance technology and benefit us all in the long run. You must have an IBM compatible with a Soundblaster sound card and a newer CD ROM drive to play this one. It's worth tracking down if you think all games are alike. You should be forewarned it's capable of making you spring for a CD ROM drive.

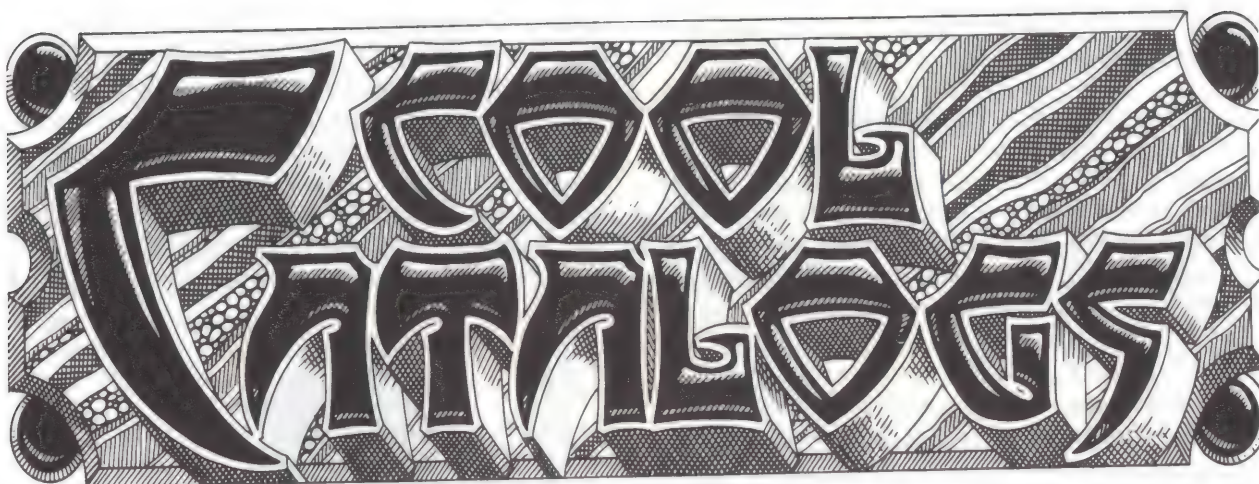
A stylized, circuit-themed advertisement for 'GOING BOING' magazine. It features a cartoon character with glasses and a bow tie on the left. The title 'GOING BOING' is in large, bold, block letters. Below it, the tagline 'The World's Greatest Neurozine!' is written. A quote from William Gibson is at the top: 'I think GOING-BOING comes a lot closer (than Mondo 2000) to being a real hacker zine.' A price list on the right shows back issues for \$5, \$6, \$7, and \$8. A subscription offer for \$14/4 issues is at the bottom left. The address '11288 Ventura Blvd., #818, Studio City, CA 91604' is at the very bottom. The background is filled with circuit lines and electronic symbols like a lightbulb and a speaker.

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Oklahoma City, OK 73157

Void where prohibited



by Alan Sheckter and Nelta Gilboa

ARTROCK (1153 Mission Street, San Francisco, CA 94103. \$2 20 pages) If you love the artwork of 1960's ballroom posters this is a well known source. They stock lots of Rick Griffin posters, as well as Garcia's artwork and have a good supply of Avalon posters which will dry up sooner rather than later. We highly recommend investing in these posters. We parted with our collection in order to start this magazine and regret it already as prices have been rising steadily. Although costs are at an all-time high after the passing of both Rick Griffin and Bill Graham, we still think they'll climb higher in a few more years and urge you to buy while you can.

ART-TOONS (PO Box 600, Northfield, OH 44067. 10 pages. Free) Art-Toons sells animation cels. These are stunning art investments where the buyer gets to own a frame of the actual footage once in a cartoon. This catalog is packed with pictures and prices of your favorite animated friends. While the familiar Disney, Hanna-Barbera and Warner Brothers studios are represented, Art-Toons can also hook you up with a Charlie Tuna or Count Chocula cel for under \$100! Good stuff.

BUG BUSTERS (PO Box 978, Shoreham, NY 11786). This catalog ventures into a lot of gray areas. Besides telephone security devices, stun guns and wiretap detectors they will track individuals for you. Services offered include criminal records search (state \$125, county \$100), credit reports (business \$75, individual \$45) and for \$135 they'll get you an unlisted telephone number. If you have a few thousand dollars to play with, you can find out anything on anyone. Awfully tempting to do to someone and awfully shocking that people can do it for you.

CRAZY SHIRTS (99-969 Iwaena Street, Aiea, HI 96701-3249 32 pages) Now you don't have to go to Hawaii to bring home souvenir T-shirts. Crazy Shirts sells everything from Kliban's cats to shirts which advertise Hawaiian golf clubs, sushi bars and local beers. You can find T-shirts anywhere but these are high quality, authentic products.

DELTA PRESS LTD. (PO Box 1625, Dorado, AR 71731. \$3.00 88 pages) This is the place for books and videos on automatic weapons, safe-cracking techniques, private eye manuals and creating false identities. Some of the items in this catalog are probably ordered by people who wish to live outside the law, but many more are ordered by curiosity seekers.

EDWARD R HAMILTON (Falls Village, CT 06031-5000. Free 32 pages) This is a catalog of bargain books which are remainders. Everything is at least half price and they still offer lots of dollar books. If you read but don't like to pay list price for anything this is about the best deal we've come across. Everything from art to music is included

and they don't shy away from more controversial titles either. Highly recommended.

FLASH PARADISE (2337 Roscomare Road #2, Suite 235, Los Angeles, CA 90077. 34 pages) This is another good source for 1960's concert posters. They specialize in small quantities of many rarer posters. Although there are some posters at under \$50 each, many are \$200 and up. This is a good source to help fill in the gaps in your collection that you are having trouble locating.

FUTURE STUDIO (PO Box 292000, Los Angeles, CA 90029. 16 pages) Chicken Boy was once a huge statue atop an LA restaurant. Today he's the mascot of Future Studio and his likeness is for sale on everything from floating pens and greeting cards to placemats and baseball cards. There's a lot of other fun stuff here too for when you want to brighten up your mailbox.

GALLERY C (3532 Wade Avenue, Raleigh, NC 27607. Free 32 pages) This full color animation cel catalog is unusual as 50% or more of its selections are under \$500. There are Simpsons and Snoopy cels plus some from Wizards, TV commercials and the traditional Disney; Hanna-Barbera and Warner Brother lines too.

GREEN TORTOISE (PO Box 24459, San Francisco, CA 94124. (800) 227-4766) If the idea of being on a bus trip with a bunch of strangers and going with the flow sounds like a vacation to you, Green Tortoise offers inexpensive trips to Yosemite, Alaska, Grand Canyon, and routes from New York to San Francisco and back. Food costs are shared and a sleeping bag is a must. Their catalog will fill in all the details.

IDOL HANDS T-SHIRTS (470 14th Street, Brooklyn, NY 11215. Free 12 pages) This catalog offers T-shirts by artists Wes Wilson, Alex Grey, Joe Coleman and Mikio. Included in the Wes Wilson selections are an Acid Test T-shirt and a Trips Festival shirt. Worth a look if you buy wearable art.

JOHNSON SMITH COMPANY (4514 19th Street Court East, PO Box 25500, Bradenton, FL 34206-5500. 72 pages) The Johnson Smith Company's Things You Never Knew Existed catalog sells a large inventory of gizmos, gadgets and gags. You can get the usual chat-tering teeth and awful tasting joke gum as well as the more unusual powerful bionic ears and pocket bird call. You're bound to find something here.

KITCHEN SINK (2 Swamp Road, Princeton, WI 54968. 48 pages) Kitchen Sink is best known for publishing the Grateful Dead Comix series but sells terrific T-shirts, metal signs and other comix and books as well. Their catalog is a visual delight and worth having if you buy comix.

LAST GASP (2180 Bryant Street, San Francisco, CA 94110.) This terrific company sells rock books, comix (including R. Crumb and The Freak Bros.) and a few relevant videos. Here's the place to find nifty 1960's comix and what seems like almost every cool one made since.

LOOMPONICS UNLIMITED (PO Box 1197, Port Townsend, WA 98368. 24 pages) They call themselves "the best book catalog in the world." They certainly are the strangest. This is the place to find information on every gray area we cover and then some. Loomponics sells books like *Secrets of Methamphetamine Manufacture*, *Counterfeit ID Made Easy* and *Counterbomb: Protecting Yourself Against Car, Mail and Area-Emplaced Bombs*. They also stock books like *Building An Igloo*, *Small Scale Crayfish Farming* and *Smart Drugs and Nutrients*. In short, if you're not already getting this catalog you're missing some of the wildest books out there. Highly recommended if you like to walk on the wild side.

MICE, DUCKS & WABBITS (77 Middle Neck Road, Great Neck, NY 11021. (800) 541-2278. \$3.00 16 pages) This beautiful black and white glossy catalog shows off high quality animation art. From a Tom & Jerry cel for \$175 to a \$4250 1937 Snow White cel, Mice, Ducks & Wabbits runs the gamut and tries to cover all of your cartoon collecting needs. They offer certificates of authenticity for all purchases. They also help search for artwork that has the greatest potential for future price appreciation if that's your inclination. Catalog is fully illustrated to help you decide on your purchases.

MINDWARE (1803 Mission Street, Suite 414, Santa Cruz CA 95060-5292. (800) 447-0477. Free 30 pages) Mindware does not sell Lotus, WordPerfect or any other best sellers. Instead, they sell "the world's best self-improvement software" and specialize in new age computer packages for self-enlightenment and advancement. Products like *Overcoming Depression* (\$195.00) and *Compatability Prober* (\$49.95) were created by psychologists and offer therapy. *FracTools 2.0* (\$69.00) and *Chaos: The Software* (\$59.95) manipulate graphics using theories and laws of science. Though some of the software offered reminds us of television self-help infomercials, the people at Mindware are on the cutting edge of the continuous search for new and interesting software possibilities for the PC. For that we salute them. Worth looking at if you own an IBM platform computer.

MYSTIC FIRE VIDEO (PO Box 9323, S. Burlington, VT 05407. Free 32 pages) Mystic Fire distributes alternative videos. There are a lot of exciting titles to choose from like a 6 part set on Joseph Campbell and *Cyberpunk* which describes "young people who fight technology with technology." Tim Leary and others discuss this new subculture. We'll review this hot video next issue. Mystic Fire also has three Warhol videos as well as three films by Kenneth Anger and an audio tape by Terrance McKenna. Definitely worth a look.

THE NATURE COMPANY (PO Box 188, Florence, KY 41022. Free 40 pages) Now that it's hip to care about the environment, many companies are producing products dealing with the earth and nature. Most of the best things are carried by the Nature Company in their retail stores. If you don't live near one, you'll love seeing their high quality products. Lots of politically correct overpriced holiday gifts here.

OUTSIDE THE SHOW (Proper Publishing, 2140 Shattuck Avenue, Suite 2024, Berkeley, CA 94704. \$6 40 pages) This booklet is an introduction to the vendors who sell Grateful Dead items. If you are new to the scene it might be very useful as vending is now prohibited at the concerts. If you're an old-timer, you'll notice that a lot of sources were not included.

THE OVERLOOK CONNECTION (PO Box 526, Woodstock, GA 30188.) This thick catalog sells horror, science fiction, fantasy and mystery books. There's a real personal touch offered and this is the place to buy books if you want a dealer who'll let you know when he

gets a new title in that's up your alley. Highly recommended.

POPULAR CULTURE INK (PO Box 1839, Ann Arbor, MI 48106. (800) 867-8828 20 pages) This book catalog specializes in rock and roll and roughly half the music books are about the Beatles. We've never seen any of these books in a bookstore so if you're into Dylan, Elvis or Chuck Berry, this is a find.

PSYCHEDELIC SOLUTION (33 W 8th Street, 2nd floor, New York, NY 10011. \$3 40 pages) This catalog offers some concert posters not available through other sources. We visited their store recently and were struck by how much of what they sold was still under \$50. They have plenty of even cheaper items too for those who want something to hang on the walls and aren't obsessed with having originals.

ROSSI PASTA (PO Box 759, Marietta, OH 45750. (800) 227-6774 16 pages) Every time this catalog arrives we have a fight. One of us wants to order five of each flavor and one wants to pass and buy pasta at the supermarket. We've ordered from them twice. Their pasta is simply the best. It comes in 31 flavors like citrus linguine, spinach basil garlic fettuccini and black olive linguine. Only the finest ingredients are used and they are lovingly described in this catalog. As an interesting side note, Rossi Pasta recommends Frank Sinatra and Duke Ellington music with your meal and they sell music cassettes to maximize your dining experience.

RUBBERSTAMPEDE (PO Box 246, Berkeley, CA 94701. (800) NEAT-FUN 72 pages) This catalog offers a really serious selection of rubber stamps. You can brighten up your letters with images from the Simpsons, the Flintstones, Rocky & Bullwinkle and Warner Brothers characters as well. There are also the requisite bears, cats, alphabets and holiday stamps. Dozens of ink colors not available in stores insure your envelopes will stand out. Recommended if you order Dead tickets by mail order and want to brighten up your envelopes.

RUBY MONTANA'S PINTO PONY (603 Second Avenue, Seattle, WA 98104. (800) 788-7829 16 pages) This company considers them-selves to be "outfitters for the Cosmic Cowpoke." They sell lava lamps, pink flamingos, rubber chickens and magic rocks in addition to comical sex toys and books like *The Encyclopedia of Bad Taste*. Wouldn't you like to be a Cosmic Cowpoke too?

SYNERGY BOOK SERVICE (PO Box 8, Flemington, NJ 08822. \$15/6 issues 22 pages) Synergy sells books and magazines including several we've reviewed here. If you are serious about sex, this catalog's worth a look.

THINK BIG! (16249 Stagg Street, Van Nuys, CA 91406. (800) 487-4244 24 pages) The most unusual wedding gift we got was a 56 inch high purple crayon. It's actually a statue and is quite a conversation piece in our living room. If you need to send an impressive gift that won't quickly be forgotten or simply want to blow some body's mind as a joke, this is the company to call. Besides crayons, Think Big! sells a 9 1/4 pound Nestle's Crunch Bar, 10 1/2 x 8 3/4 inch fender guitar picks and a giant capsule that opens up and becomes a thermos.

TK GRAPHICS (PO Box 1951, Baltimore, MD 21203. Free 10 pages) This one sells cool stickers, bookmarks, notepaper and mini-posters. There are dragons, slogans, Simpson characters and Star Trek items. If you write a lot of letters you might like this catalog.

THE WALT DISNEY CATALOG, INC. (3960 Willow Lake Blvd., Memphis, TN 38118. (800) 237-5751 48 pages) This is the place to get all of the authorized Walt Disney merchandise you can afford. A typical catalog offers everything from pajamas to ornaments to videos to sneakers. Although Mickey Mouse predominates, most characters are available on at least one item and you'll be able to find something for everyone on your gift list here.

THE WARNER BROTHERS COLLECTION (4000 Warner Blvd., Burbank, CA 91522. Free 62 pages) You'll find lots of Looney Tunes and Tiny Toons items here as well as T-shirts, hats, posters and watches for all of Warner Brothers latest releases. There are studio items too with the Warner Brothers shield including a director's chair, fountain pen and calculator. Awfully hard to resist.

THE WHOLE TOON CATALOG (Whole Toon Access, PO Box 369, Issaquah, WA 98027. \$2.00 88 pages) If you collect animated films and cartoons, this is the best source that we know of. The folks at Whole Toon know their products and inform you that many of them are put on moratorium only a few months after their release. The selections are supplemented with posters, books and a few limited edition items. If Beany and Cecil, Underdog and Gumby have brought you almost as much pleasure as real people have, then this catalog was made for you.



by Alan Sheckter and Netta Gilboa

✶ Please mention that you saw these zines reviewed in *Gray Areas* when you send for them. Thanks!

✶ If an individual's name is used please make checks out to them and not to the magazine name.

12X (The Morris Bldg., Suite 308, 546 S. Meridian St., Indianapolis, IN 46225. 48 pages) This one's a local zine but it's huge and covers most everything happening in the area. There's a calendar section and dining guide plus classifieds and a few short articles. Well done.

THE 1992 NEW MOON DIRECTORY (Eric Watts, 346 Carpenter Dr. #51, Atlanta, GA 30328-5030. \$4.00 45 pages) This one is not a magazine. It's actually an annual directory of APA's. APA stands for Amateur Press Association where people (like you and I) write something for each issue, photocopy 20-65 copies as required and get a mailing back with their contribution and everyone else's as well. Here are detailed discussions on everything from science fiction to politics to sex to tarot cards. Over 300 different APA's exist. A few have no central theme and some have waiting lists of 2-3 years. The only money required is for postage. Participants also share life experiences and write mailing comments about the last mailing they received. If you like to write letters this directory is a must. APA's are a great way to make new friends and learn more about your favorite hobbies. Highly recommended even if you just want to see what's available without joining.

2600 (2600 Enterprises Inc., 7 Strong's Lane, Setauket, NY 11733. \$6/sample \$24/4 issues 48 pages). 2600 is the "hacker's quarterly." When this first arrived 2 years ago we had no idea what half the terms inside meant. The articles addressed issues like computer viruses, phone boxes used to make free calls, foreign computer BBS's and fax numbers for the CIA and the White House. What we did understand in the pages we read was so impressive we were moved to subscribe simply to support their freedom to publish. The more we talked to other people about 2600's contents, the more we learned about technology. Most people have forgotten that the Yuppies and other underground groups were heavily into stolen phone credit card numbers and making free calls. Thus, some of

these are not new topics. However, today technology has advanced such that the possibilities for mischief seem endless. 2600 also takes editorial chances and is one of the few magazines left not dependent on advertising revenue.

ABRASAX (PO Box 1219, Corpus Christi, TX 78403-1219. \$5 sample issue) This occult zine comes from the Ordo Templi Baphe-Metis which is a subsidiary of the American Gnostic Church. The ads offer lots of leads for further inquiry and the articles include interviews with practicing pagans, debates on Satanism and experiences with UFO's.

ADULT VIDEO NEWS (8600 West Chester Pike, Suite 300, Upper Darby, PA 19082. \$5/sample issue \$44.95/12 issues 92 pages) Although this one's marketed to video store owners to help them select X-rated tapes suitable for their community, we think it has much wider appeal. Their coverage of busts, legal decisions and censorship issues is first rate and we've quoted them extensively in our "Gray Matter" column. Alas, there is so much happening around the country that we can only print a small portion of what AVN does. If you liked what we reprinted, rest assured there is far more in each issue of AVN. There's also juicy industry gossip, four color ads for new adult films and reviews too. Highly recommended if you are a fan of adult films or interested in censorship and obscenity law.

AFA JOURNAL (PO Drawer 2440, Tupelo, MS 38803. Free sample w/donations required to continue receiving 24 pages) This is almost required reading. The American Family Association uses this journal to get their members to protest most of your favorite TV shows. They opposed *Thirtysomething* as one episode showed two males in bed (even though they later became AIDS victims) and they oppose any other programming in which premarital sex is discussed. The sad thing is that their members write more letters than we do and the AFA knows how to organize their troops on short notice. Advertisers and sponsors do yield to their pressure. Grab this one if only to know your enemy and waste their postage budget.

THE AFFILIATE (Peter Riden, 777 Barb Road, RR #1, Vankleek Hill, Ontario, Canada K0B 1R0. \$3/sample issue \$30/year subscription \$50/year for affiliate status 38 pages) *The Affiliate* is a network of like minded people ranging from naturists to commune members to zine publishers to prisoners who are incarcerated for

drug offenses. Their zine provides lots of leads on groups and projects you can contribute financially to and/or get involved with. They had information on *Gray Areas* in print less than 6 weeks after we announced this magazine! Affiliate status subscribers gain worldwide contacts whom they can arrange to stay with when traveling. Work exchange is expected. Looks like fun!

AIRBRUSH ACTION (PO Box 73, Lakewood, NJ 08701-9805. \$3.95/sample issue \$19.95/6 issues 92 pages) Whether you're a professional artist or just a fan of airbrushed artwork, this magazine will show you the tools of the trade and what you can do with them. Very colorful.

THE ALTERNATIVE PUBLISHER'S HANDBOOK by Joe Lane (Tunnel Publishing, PO Box 4083, Terre Haute, IN 47804-4083. \$7 34 pages) This terrific booklet is full of tips about how publishing really works. It is brutally honest about the necessity of ads, explains why you should avoid subscription agencies like the plague and how to get better distribution. Highly recommended.

THE ANIMALS AGENDA (P.O. Box 6809, Syracuse, NY 13217. \$2.75/sample issue \$22/year 54 pages) This is the place for information on cruelty free products, pet theft, crimes against animals and wildlife concerns. Highly recommended, especially if you are still unfamiliar with the issues involved.

ASTRO NEWS (American Federation of Astrologers, 6535 S. Rural Road, PO Box 22040, Tempe, AZ 85285-2040. \$3/sample issue 22 pages) The AFA does valuable work in legitimizing astrology and monitoring laws which prohibit fortune telling. They are also the trade association of astrologers and run a convention every two years that sounds like fun.

ANYTHING THAT MOVES (BABN, 2024 California Street #24, San Francisco, CA 94115. \$6/sample issue \$25/4 issues 66 pages) This zine goes "beyond the myths of bisexuality." They provide support to bisexuals who often seem more misunderstood than homosexuals. There is information on upcoming conferences, a health and growth section, fiction and poetry and a great community resource section. We think they are doing seminal work and deserve more attention.

AVALON RISING (RT. 1, Box 1190, Oneonta, AL 35121. 3 stamps/sample issue \$8/year 16 pages) This one's full of poems and pen pal ads. They also publish fiction and opinions. *Avalon Rising's* staff has enough social responsibility that they "edit or omit ads that are racist, sexist or otherwise negative in tone." Not many zines can do this in these financial times.

BABY SUE (PO Box 1111, Decatur, GA 30031-1111. \$1.50/sample issue 20 pages) This one's a comix zine and includes original material as well as work by Ace Backwards and Dennis Worden. There are also poems and satirical works. Be forewarned that some of the humor is anti-animals, homeless people and environmentalists too. This one's unlike anything else we receive.

BALANCE OF TERROR: For the Alternative Music Enthusiast (Trev Jarvis, 384 Goward Road, Victoria, British Columbia, Canada V8X-3X3. \$3/sample issue 48 pages) While not offering ALL types of alternative music, this Canadian zine opens you up to the world of Death Metal. Groups like Impetigo, Toxic Narcotic and Wench, an all girl metal band, are discussed. Records reviews, announcements and black and white photos appear. The issue we have also includes long articles opposed to the KKK and the Loch Ness monster. This creates some needed variety.

THE BALLS EDGE (PO Box 4995, Chico, CA 95928. \$5/sample issue \$15/year 2 sections) This one unfolds to such a large size that it's literally a pain in the neck to read. Yet, we read every word as it has articles on reggae, astrology, birthing, urine testing, the environment and even some comix. You will be missing a lot of great stuff if you don't check this one out.

BIMBOX (282 Parliament Street #68, Toronto, Ontario M5A 3A4, Canada. Free "to those who deserve it" 78 pages) This is the most radical gay zine we've seen. It's X-rated and they have had problems with US Customs so if you send for an issue you'll need an age statement and we recommend the omission of your return address on the envelope too. *Bimbox* is angry at heterosexuals and there is no compassion shown for us in their literature. This zine makes you think and question a great deal of what you were taught to believe.

THE BEAT (Bongo Productions, PO Box 65856, Los Angeles, CA 90065. \$2.50/sample issue \$12/year 84 pages) Reggae is the theme here along with African, Caribbean and World Music. This magazine covers concert tours, news and reviews, information on new releases and sales of current releases, etc. A must if this is one of your favorite types of music.

BEATLE FAN (P.O. Box 33515, Decatur, GA 30033. \$14/year 36 pages) This is one of several Beatle fanzines. It has lots of information on both the present and the past and reviews bootlegs which they find to be mostly disappointing. There are many classified and pen pal ads as well as ads for Beatles merchandise. Well done.

THE BLACK FLAME (PO Box 499, Radio City Station, New York, NY 10101-0499. \$5/sample issue 40 pages) Curious about Satanists? This one's the "international forum of the Church of Satan." There are several major Satanic publications. They disagree with each other on everything from the meaning of the word Satanist to how to attract new members. The Church of Satan was better known in the late 1960's when it was visited by Jayne Mansfield, Sammy Davis Jr. and other celebrities. Today it's only visible work is this journal. *The Black Flame* is certainly worth reading and the ads inside will steer you towards more on the subject if you're so inclined.

BLACK INK WHITE PAPER (Brian, 619 Elmwood Ave #2, Buffalo, NY 14222. 2 stamps/sample issue 16 pages) This zine interviews bands like the Ramones, has lots of info about demo tapes and also reviews rock zines.

BLUES ACCESS (1514 North Street, Boulder, CO 80304. \$3/sample issue \$12/year 46 pages) Most of the music Deadheads love has it's roots in the blues. This zine is about the real thing. There are record reviews and ads from virtually every blues label in the US as well as tour news, interviews and information on videos that are slowly being released to meet a hungry market. A subscription to this one will help expand your musical horizons.

BLUE SUEDE NEWS (PO Box 25, Duvall, WA 98019. \$2/sample issue \$7/ 4 issues 32 pages) This music zine covers artists like Howlin' Wolf, Chuck Berry, Buddy Holly, Bo Diddley and of course, Elvis Presley. They review 45's, compact discs and movies too. If you like these artists, you can't go wrong.

THE BOILER ROOM (Pamela Wetzel, 503 2nd Avenue, Altoona, PA 16602. \$4/sample issue 12 pages) This is the newsletter for Freddy Krueger fans. Krueger is the child killer who has terrified movie goers in several *Nightmare On Elm Street* films. The zine features fiction in which Freddy plays a central role and news clips on Robert England, the actor who plays Krueger in the films.

boING boING (4500 Forman Avenue, Suite 2, Toluca Lake, CA 91602. \$4/sample issue \$14/4 issues 56 pages) *boING boING* covers smart drugs, cyberpunk, fringe science, brain toys and fiction. The ads include unusual computer software, wild zines and alternative book publishers. There are plenty of reviews, short stories from a "Strangest True Confrontation With The Authorities" contest, reader letters and cartoons. We loved the layout and the content of this one. If you like *Gray Areas* for reasons other than our coverage of tapes, you'll probably enjoy *boING boING* too.

THE BOSTON COMIC NEWS (Hop Publications, PO Box 44-1289, Somerville, MA 02144. \$1/sample issue \$17/24 issues 16 pages) This zine reprints comix as well as a column by Joe Bob Briggs. It's well known in the Boston area but if you live elsewhere it's not much more expensive by mail.

BRAT ATTACK (PO Box 40754, San Francisco, CA 94141-0754. \$4 well-wrapped cash/sample issue \$10/3 issues 38 pages) This is a lesbian S&M zine. They cover the scene in other countries, print letters and cartoons and a great "Mistress Manners" column. There is information on other such zines and supportive organizations. Well done.

THE BUFFALOON NEWSLETTER (Raisin Blowme, 31 West Northrup Place, Buffalo, NY 14214. \$1.25/sample issue 16 pages) This one's a wild mixture of news clippings and photo collages. Regular topics include sex, sports, television and compact disc reviews. Visually it's unlike anything else we receive.

BUSINESS ETHICS (1107 Hazeltine Blvd., Suite 530, Chaska, MN 55318. \$49/6 issues 32 pages) This is "the magazine of socially responsible business." Their editorial advisory board includes Ben Cohen of Ben and Jerry's and they run articles such as how to set up an office recycling program and how to treat AIDS victims fairly in the workplace. This is clearly a much needed publication. We hope they last and that it gets read by the people in corporations who need to be changed the most.

BUZZ (Published by Real George Productions, PO Box 3111, Albany, NY 12203. \$12/12 issues 40 pages) *Buzz* gives you the dirt on alternative heavy rock clubs in the Albany area. There's certainly enough happening there to warrant this zine. Full of ads listing itineraries for local establishments, *Buzz* also has articles about the bands themselves as well as concert reviews. The review copy we have has an article about LA's Concrete Blonde and Houston's King's X. Also included are EP and LP reviews of alternative label bands. Many ads for local eateries as well. Recommended if you are geographically close, are a musician whose band could use bookings, if you design ads for a band or a club, etc.

BVI - CENTRAL (PO Box 4856, Pioneer Square Station, Seattle, WA 98104-0856. \$1/sample issue 20 pages) This gay zine is non-profit (the publisher has a good day job). We were impressed that they pick a different charity each issue to send the dollar bills that are sent in. We also liked their simple, uncluttered layout. Issues are themed and contain a mixture of articles and autobiographical material. We think that the publisher is a highly intelligent individual who is doing worthwhile work and making a lot of readers very happy.

THE CANDY GRAM (Candy Collectors of America, PO Box 1088, Washington, PA 15301. \$18/year 8 pages) These people buy, sell and trade old glass candy containers. Some are worth over \$1000 each and with new collectors joining all the time prices are likely to continue to climb.

CENSORSHIP NEWS (National Coalition Against Censorship, 275 7th Avenue, New York, NY 10001. 8 pages) This newsletter has many news tidbits about legal cases, boycotts and the many activities of anti-censorship groups. Highly recommended.

THE CFAC SENTRY (Central Floridians Against Censorship, PO Box 540848, Orlando, FL 32854-0848. \$10/year 12 pages) This group is very active and there's no fluff in this newsletter. Highly recommended as an example of what you can do in your local town.

CHARETTE'S EYE VIEW (James Charette, 242 Rathgar Street, Falls River, MA 02720. \$1.50/sample issue 32 pages) This one's a "journal of sorts" with cartoons, music info, interviews and political commentary. It's a homemade zine and James reviews a great deal of what's sent to him.

COMIC RELEASE (PO Box 20661, Seattle, WA 98102. \$12/year 8 pages) This one's full of great underground comix in black and white. Recommended if you enjoy reading a wide variety of comix.

THE CRASH NETWORK (519 Castro Street #7, San Francisco, CA 94114. \$6/6 issues 16 pages) This group brings together travelers who need a place to stay while exploring the world. If you are open to entertaining visitors once in a while you should check this out. The possibilities of where you would be welcome in return seem endless and include many foreign countries. Some rules exist for obtaining and granting "trust tickets" but they are well thought out so no one gets hurt. A sample issue will fill in all of the details.

CULT WATCH RESPONSE (PO Box 1842, Colorado Springs, CO 80901-1842. \$2/sample issue \$12/year 8 pages) This one exists to "supply law enforcement, clinicians and clergy with information on the craft and occult related crime." It's a very worthwhile endeavor and they review books and academic papers with a critical eye.

CUMBERLAND CO. DAY JOB CO-OP (725 N. Viceroy Avenue, Covina, CA 91723. Free sample 3 pages) This group provides a gray service. They are totally non-profit but they do pool costs to rent taping equipment and charge members for their fair share (usually \$10 per run). Some people think no dollars should ever be exchanged. The reality is that many people who want tapes have nothing to offer and for those who are inclined to help every person who asks, the net result is often broken tape decks which none of those people ever offer to help get fixed. Send for this one if you're curious and let us know what you think. We find their concept well thought out and their approach totally sincere. We spent hours discussing this zine. We think it will generate a lot of wonderful mail from you as it sure raises many issues that have never been discussed in print.

THE CUTTING EDGE (Dan Kennedy, 8303 Hilton Way, Orlando, FL 32810. \$1/sample issue \$10/year 20 pages) This one reviews lots of music we were unfamiliar with. They are dedicated to "unearthing the best in the underground," so if you are open to all kinds of music, check it out.

DELIRIOUS (1326 Cleveland Heights Blvd., Cleveland Heights, OH 44121. \$3.50/sample issue 41 pages) This fantasy film magazine covers films like *Carrie*, *Night of the Living Dead* and *Cat People*. It is dedicated "to the premise that all films are like dreams." *Delirious* presents an interesting approach so if you love the big screen you might wish to check it out.

DESKTOP COMMUNICATIONS (PO Box 941745, Atlanta, GA 30341. \$3.95/sample issue \$18/6 issues 66 pages) This magazine is for computer users who are working with fonts, clip art, graphics programs and service bureaus. We find it invaluable.

DESKTOP PUBLISHER (PO Box 1538, 908 Beechwood Drive, Lansdale, PA 19446. Free if qualified 24 pages) If you own an IBM or Mac computer and use business programs you'll want this one. All the latest information on laser printers, fonts, postscript technology and related software is discussed, often before it's printed elsewhere. If you want a sample issue, write for it on company letterhead.

DISORDER (#233-6138 Sub Blvd., Vancouver, BC, V6T 1Z1, Canada. \$15/year 32 pages) There's a lot going on in this part of Canada and this zine reviews concerts, interviews bands and runs ads from local clubs and recording studios. Well done.

DUPLEX PLANET (David B. Greenberger, PO Box 1230, Saratoga Springs, NY 12866. \$12/8 issues, \$25/20 issues. 16 pages) This short ditty has been around for quite some time. Back in 1979, Greenberger worked at the Duplex Nursing Home in Massachusetts. He spoke with senile residents and asked them simple questions about simple everyday issues like,

"What's the funniest thing that ever happened to you?" or "What can you get for free?" Greenberger distributed the answers to residents of the nursing home. Seems they liked answering the questions more than reading the answers and most residents discarded it. By contrast, Greenberger found that outsiders enjoyed and were delighted with the *Duplex Planet*. Now it has found its niche with the pop culture and has a subscription base of about 500. Insightful honest points of view and photos from some forgotten but vital members of society.

EGGROLL (Wayne Wolbert-Perez, Suite 2, 6323 Cherrywood, Portage, MI 49002. \$1.25/sample issue 16 pages) *Eggroll* prints poems and comics and also reviews zines. Presently it's a bunch of Xeroxed stapled pages, but we have a hunch that this could grow as distribution picks up.

EIDOS (PO Box 96, Boston, MA 02137-0096. \$10/sample issue \$30/year) *Eidos* is a terrific sex publication billed as "America's foremost feminist porn tabloid of sexual freedom and joyous erotic entertainment for consenting women, men and couples of all sexual orientations, preferences and lifestyles." The issues are in newspaper format in two sections and contain about 60% ads and 40% art, letters, advice, reviews, interviews and poetry. We were impressed with the effort behind this zine and we found it every bit as graphic as most men's magazines but full of intellectual stimulation often lacking elsewhere. An age statement and an open mind are definitely required.

EIGHTBALL (Fantagraphics Books, Inc., 7563 Lake City Way Northeast, Seattle, WA 98115 \$2.95/sample issue \$9.50/4 issues 30 pages) This one's a four color comic for mature readers. You probably need to send in an age statement with your order. We loved the portrayals of comic book collectors. The author should try tackling themes of concert goers. We're sure the portrayals would be equally well done. Fantagraphics has a great catalog full of works by more familiar names too like Robert Crumb, Cheech Wizard, Vaughn Bode, etc. Send for it.

ELECTRIC MAGIC (186 Bordeaux Drive, Woodbridge, Ontario, Canada, L4L 8B6 \$3/sample issue \$30/12 issues 16 pages) This is the slickest of the Led Zeppelin zines. It delivers some great reprints of old photos, ads and posters. Overall, there's less news here than in some of the other zines because the focus is on longer pieces rather than tidbits. It's an excellent way for people who never got to see Led Zep to see what they missed. Their back issues are starting to sell out so if you love Led Zeppelin you'll need to hurry up and check it out.

EXPOSED (Anton Enterprises, Inc., 8599 Venice Blvd., Suite D, Los Angeles, CA 90034 \$2.95/sample issue \$36/year 56 pages) This is "The National Tabloid of Sexual Lifestyles." It offers hot classifieds, tons of 1-900 sex ads and articles like "How to Buy a Hooker," "Hand Jobs for \$10" and others on anal sex and foot fetishes. There is even an advice column by Gloria Leonard, former publisher of *High Society*. Available in many adult bookstores. Send an age statement if you order by mail.

FANTASY LINE (PO Box 19212, Irvine, CA 92713 write for subscription info 26 pages) This is the journal of the National Fantasy Fan Club for Disneyana Collectors. There are enough members to have over a dozen regional chapters each with its own zine too! Here you'll read about fellow collectors and newly discovered collectibles. There's a dealers directory as well as two pages of classified ads. If you like Disney memorabilia and would like to learn more, you'll find lots of friendly folks here who are ready to help you out.

FARM NET NEWS (5211 Meadow Creek Drive, Austin, TX 78745. \$20/year 24 pages) This one keeps you in touch with people living on Steve Gaskin's Farm commune in Summertown, Tennessee. There is also coverage of former members who've moved on and write in

to share what they're doing now.

FEATPRINTS (P.O. Box 603, Mt Airy, MD 21771-0603 \$3.50/sample issue \$13.50/4 issues 38 pages) This is the "news exchange for Little Feat fans" with official support of Feat's management. Focusing mostly on the current incarnation of one of the world's most underrated bands, *Featprints* also has great photos and info on Lowell George, the band's late founder, and will be branching out to cover related rhythm and blues bands. The information presented here has been overlooked for years by other music magazines. If you go see Feat when they're in your town you should check this out.

FELIX (The Stand By Program, Inc., PO Box 184, Prince Street Station, New York, NY 10012. \$6/sample issue \$15 year/3 issues 88 pages) *Felix* is a high quality glossy black and white zine questioning society. A recent issue focused on censorship within the arts. They cover topics like first amendment rights, protests, lesbian and gay rights, etc. Interestingly, *Felix* encountered censorship with the printing of its first issue. Some printers rejected it due to "objectionable content" and "offensive photographs." As the editor explains, "graphics representing heterosexual sex acts are OK, but it appears that the hyper reality of photographs portraying homosexuality, antiwar and anti-government activities ... is inappropriate and must be extinguished in this country". Impressive reading for the liberal minded.

THE FIRE FLY (PO Box 1077, Mission, SD 57555 \$10/year 8 pages) Providing a "tiny glow in a forest of darkness," *THE FIRE FLY* is a not-for-profit zine. They offer community news and interviews. If you've ever wondered if there's intelligent life in South Dakota this zine will be most reassuring.

FLORIDA CONTACT LIST (140 Clemson Road, Venice, FL 34293. stamp/sample issue \$2/year 20 pages) This one's mostly lists of groups in Florida worth contacting. Included are bands, zines, ecology, etc. There are few audio reviews of demo tapes too but we doubt they'll include yours if you don't live in Florida.

FONOPRESS (PO Box 114, 31-829 Krakow 31, Poland. \$2/sample issue or 6 IRC's \$10/6 issues 40 pages) It's encouraging to know that music zines are everywhere. A typical issue covers anything from The Beatles and Elton John to The Cure, The Stones and Iron Maiden. It's a trip to see these artists covered in Polish! If you can read the language it's worth a look. There are also a few pages printed in English.

THE FREEDOM WRITER (Institute for First Amendment Studies, Inc., PO Box 589, Great Barrington, MA 01230. \$25/year 4 pages) This is "the national newsletter that defends the separation of church and state." They review books, print reader letters and have a column which watches the religious right.

FRIGHTEN THE HORSES (Heat Seeking Publishing, 41 Sutter Street #1108, San Francisco, CA 94104. \$5/sample issue \$16/4 issues 56 pages) *Frighten the Horses* is "a document of the sexual revolution." They print erotica as well as more conventional news articles. Be forewarned this one covers all sexual preferences and types of sex. As we consider it's contents X-rated, you should probably send in an age statement with your order. *Frighten the Horses* may offend some readers but it's not in the same league as *Hustler* or *Penthouse*. The writing is liberal, intellectual and honest. We read every word of it when a new issue arrives.

FULL DISCLOSURE (PO Box 903, Libertyville, IL 60048. \$2 sample \$18/12 issues 16 pages) This one's for "truth, justice and the American way." They cover topics like electronic surveillance, computer security and privacy. The issue we saw had an article on the Postal Inspection Service in Chicago, Illinois which opens mail for the purpose of finding drugs and an article on curbside trash inspections and the 4th amendment. Highly recommended.

FUNNY FACE FACTS (Dan Goodsell, 1340 North Mansfield Avenue, Hollywood, CA 90028. Free 6 pages) Funny Face was a drink mix sold from 1965-1978. The packages themselves as well as Funny Face premiums, ads and store displays are now collectible. Other things from this period such as lunch boxes, cereal boxes and Pez dispensers have become rare as well so this zine serves as a reminder that anything you own today is likely to be valuable to someone else in the future.

FUNNY PAGES (PO Box 317025, Dayton, OH 45431. \$1.50 sample issue \$5/4 issues 12 pages) This one tries "to delight and defend." They print blond jokes, ethnic jokes, sick jokes and celebrity jokes. If you are always on the lookout for new jokes your friends haven't heard yet this one's for you.

FUNNY TIMES (PO Box 18530, Cleveland Heights, OH 44118. \$17.50/year 28 pages) This monthly humor review provides comic relief direct to your mailbox. Inside its pages are strips by Nicole Hollander, Bill Griffith, Matt Groening, Lynda Barry and Stan Mack. You'll also love the "News Of The Weird" column. A good balance to the many of the serious zines recommended here.

GAY COMMUNITY NEWS (62 Berkeley Street, Boston, MA 02116. \$1.25/sample issue \$30/year 16 pages) This "lesbian and gay weekly" has been publishing for 19 years. Virtually every word of this one is worth reading. We've learned much about law, health and human relationships from the few issues we've gotten to see. Highly recommended.

GLEN BURNIELAND (9195H Hitching Post Lane, Laurel, MD 20723. Free 14 pages) This one's published so Chuck Jones can "better my chances of warping another mind." He says that everything he prints is true but is sometimes it is exaggerated. Subscriptions are free to readers who write in once in a while. Sounds good to us.

GOOD DAY SUNSHINE (Liverpool Productions, 397 Edgewood Avenue, New Haven, CT 06511 \$3/sample issue 58 pages) This zine covers the Beatles and offers a good mixture of old and new coverage. There are news clips, tape ads, photographs and announcements of upcoming conventions. *Good Day Sunshine* is well established among Beatle fans. If you like the Beatles and haven't seen it you are definitely missing out.

THE GREAT RED SHARK (PO Box 54635, Omaha, NE 68154. Write for subscription info 28 pages) This one's so good you'll want to pack up and move to Omaha. The issue we saw included a letter from Hunter S. Thompson and an interview with Kurt Vonnegut done in a go-go bar. This is a "quarterly gonzo/comedy/entertainment tabloid" with a great attitude. We loved the "Tattoo You" article in which 6 tattoo shops were called and asked the same questions to compare the replies. This one is off the wall and on the money. Highly recommended.

HACKTIC (P.B. 22953, 1100 DL, Amsterdam, Netherlands. 28 pages) Damn, we wish we read Dutch. We can't even discern the price of this one. It looks like a great zine for hackers and phone phreaks and is probably similar to America's 2600.

THE HARVEYVILLE FUN TIMES! (Mark Arnold, 1464 La Playa #105, San Francisco, CA 94122. \$2/sample issue \$6/4 issues 12 pages) This fanzine celebrates Harvey comics who gave us Casper, Richie Rich, Sad Sack and Little Dot. We loved these comics growing up but unfortunately didn't save them. If you have some and are trying to get them all this is the place to find out which ones you are missing.

HEMP (The Church of Hemp, PO Box 1511, Bellingham, WA 98227. \$2/sample issue 52 pages) *Hemp* is brought to you by the

same people who run the Church of Tina Chopp. They are pro-pot, pro-choice and pro-fun. They oppose racism, sexism and automobiles. Hemp prints articles on the uses of hemp, NORML and on police and juries. Well worth the money if you have a sense of humor. As they say, "if you don't like it, that's your problem."

HENDRIX ILLUSTRATED (ADA, 2920 Avenue R, Suite #111, Brooklyn, NY 11229. \$9.45/sample issue 30 pages) This one contains posters, art and even Xeroxes of Jimi's hand-written lyrics. There are photos, news clippings and lots more here. Only 500 issues are made so this one's likely to become a collector's item.

HOG CALLINGS (1301 Henry Street, Berkeley, CA 94709. \$5/2 issues 8 pages) This is the zine of the Hog Farmers and prints "All the News That's Fit For Pigs." They print news of former Hog Farmers and fill you in on Wavy Gravy's activities and those of his friends. The Hog Farm was a 1960's commune that is still functional. If you are still into the 1960's (Wavy says the 90's are the 60's turned upside down) or want to support Wavy's charitable work like Camp Winnarainbow then subscribe. You'll be glad you did as even the ads are neat.

HOLDING TOGETHER (Bill Parry, 89 Glengariff Street, Clubmoor, Liverpool, L13 8DW, United Kingdom. Write for subscription information 30 pages) *Holding Together* takes its name from a Jefferson Airplane song. This is the place to read about Tuna, Starship, KBC and Wooden Ships. Supposedly this magazine is huge in Europe but it has practically no US distribution and its format makes us doubt it has more than a few hundred readers. Still, the information is excellent and when they ran a contest a few issues back not one person could answer all the trivia questions right. If you still play *Blows Against the Empire* on a regular basis, you should definitely subscribe.

HOTHEAD PAISAN (Giant Ass Publishing, PO Box 214, New Haven, CT 06502. \$3/sample issue \$10/4 issues 24 pages) This is a must! It's unlike any other comic published. Hothead is a homicidal lesbian terrorist who kills men who hate women. She attacks male doctors who perform unnecessary hysterectomies and men who verbally harass women for fun. Hothead loves cats and the portrayal of her cat Chicken is the best in a comic since Fat Freddie's cat. These issues (5 available so far) are terrific most of all because the publishers do not hate men or straight people in real life but have created a work so good that anyone with an open mind can relate to it. We can't recommend this one highly enough.

HUH? ZINE (Huh? Productions, Suite 118, 4712 Avenue N, Brooklyn, NY 11234. \$1.50/sample issue 24 pages) This one features poems and interviews with underground artists like G.G. Allin and also contains cartoons. This is the type of zine that is so easily produced that seeing this might get you to start making your own.

HUMANIST NEWS AND VIEWS (4418 Josephine Lane, Ribinsdale, MN 55422-1328. Free sample \$10/year 8 pages) This one's a newsletter from a chapter of the American Humanist Association. They print letters and report on chapter activities and decisions. They are pro-choice and in favor of a strict separation between church and state.

ICE (PO Box 3043, Santa Monica, CA 90408. \$2.95/sample issue \$30/12 issues 12 pages) Wow! If you live in Europe and like American music you need this newsletter. There are many, many leads for mail order firms that will probably ship compact discs abroad. This is the place to find out what's going to be released ahead of time as about half the pages are devoted to upcoming release dates. There is also a "going underground" column on European bootleg cd's. The issue we saw reports that copyright laws abroad which allow tapes to be made into cd's might be changing

soon. *ICE* wisely does not list where to obtain these imports no matter where you live. If you subscribe to this one you won't be sorry.

THE ICONOCLAST (N.O.P.E., PO Box 2085, Rancho Cordova, CA 95741-2085. \$2/sample issue \$25/year 24 pages) N.O.P.E. stands for Nudists and Naturists Opposing Pornographic Exploitation. This thought-provoking zine focuses on nudist children who have fallen prey to child molesters. The subject has been kept hushed up for way too long and now radical feminist Nikki Craft is exposing those who condoned the assaults. She presents the victim's point of view, names the offenders and reveals correspondence with the nudist camps where the assaults occurred. Powerful reading for survivors of child abuse or rape.

INTERACTION (Sierra On-Line, Inc., PO Box 485, Coarsegold, CA 93614. \$2.95/sample issue 86 pages) *InterAction* is the "Magazine of Interactive Entertainment" and Sierra On-Line, Inc. makes some of the best computer games available. The magazine is a showcase for their products and shows how hit games are created, wets your appetite with what's coming out next and clues you into helpful accessories like sound cards and CD ROM's. The magazine is full color and captivating. It is sent free to registered users of Sierra's games and is good enough to be sold in stores as well. Recommended if you own any home computer system.

INTERNATIONAL PRIMATE PROTECTION LEAGUE NEWSLETTER (PO Box 766, Summerville, SC 29484. \$20/year 24 pages) This one deals with illegal sales of live monkeys. The league does great work to cooperate with groups with groups around the world to catch smugglers and expose them as well as to educate people so they do not want to procure these animals and so better laws can be passed in all of the countries involved. Great cause!

INTERNATIONAL TAPETRADERSLISTS (Kris Verneth, Tervuer-Sestwg 1H, 1820 Perk, Belgium. Computer printout \$4/sample) Lots of hardcore, metal and punk tape collectors here. It's a great place to make foreign contacts as they include zines, distributors and record collectors.

INTERNATIONAL TRAVELER NEWS (520 Calvados Avenue, Sacramento, CA 95815. Free sample issue \$16/year 110 pages) If you are interested in exotic cruises, buying European rail passes or going on a photographic safari this zine will offer dozens of opportunities to choose from. We find it much more exciting to read than most tourist literature you are sent. Bon voyage !

IN TOON: The Magazine of Animation Art Collecting (PO Box 217, Gracie Station, New York, NY 10028. \$4/sample issue, \$14/four issues 30 pages) As you probably know by now, Mickey Mouse isn't only kid stuff any more. Collecting animation art and cels costs BIG money. How about an estimated \$100,000 - \$150,000 for a very rare Mickey/Donald Duck cel from the 1934 Disney short, *The Orphan's Benefit*, auctioned at Sotheby's in New York? Yes, yesterday's cartoon characters are today's monetary investments. Many cels can also be purchased for a few hundred dollars. This black and white glossy magazine is of fine quality and has nice ads from reputable dealers. Read about animation art galleries, new discoveries and recent auction results. Also learn more about the heroes of animation, like Friz Freleng and Chuck Jones. Bring back your childhood memories and invest for your child's future. *In Toon* is a good place to gain solid knowledge. Highly recommended.

INTUITIVE EXPLORATIONS (PO Box 561, Quincy, IL 62306-0561. \$1.50/sample issue \$15/year 24 pages) This is "an international journal of intuitive processes" and tries hard to present articles that stimulate thought. There are articles on tarot, reincarnation, auras and psychic ability. They are selective about the ads they accept which results in a zine containing way less crap than you'd expect.

IRON FEATHER JOURNAL (PO Box 1905, Boulder, CO 80306-1905. \$2/sample issue \$10/10 issues 56 pages) If the material in this one interests you we'd recommend ordering a full set of back issues. Among the subjects addressed here are pirate radio stations, 1-800 #'s, BBS lists, information on new computer viruses, drugs and other stuff. There are also great letters from readers, leads for wild products and information on using the Internet. We fight over who gets to read this one first.

KARNOS KLASICS (Kjartan Arnorsson, PO Box 32292, Tuscon, AZ 85751. 12 pages or so) Comix are the theme here involving X-rated furry animals. Be sure to send in an age statement to receive information on dozens of comix quite unlike any other we've seen.

L.A. GANG BANG (1212A N. San Fernando Road, Suite 244, Burbank, CA 91504. \$9/12 issues 6 pages) This "gangbang" involves a collision of ideas from four friends who fill you in on their lives. Gary is an actor, Lee a playwright, Valerie a respiratory therapist and Mary works for a travel company. They tell you about life in California including parties, meals, movies and visits from friends back east. You'll feel like family before you know it and they print letters from readers whenever you feel ready to jump in.

LITTLE FREE PRESS (Box 54177, Minneapolis, MN 55454-0177. Send stamps 6 pages) This one's a refreshing change from all the mail order catalogs and junk mail we get. The author is trying to create utopia and has published issues on stopping war, stopping forest clear cutting and identifying problems with our present profit/wage system. If you'd like to "live cheaper and better", there's a wealth of information available here.

MAGICAL BLEND (PO Box 11303, San Francisco, CA 94101-9950. \$3.95/sample issue \$14/4 issues 106 pages) They call themselves "a transformative journey." If you've seen *Magical Blend* in stores and dismissed it as a new age magazine, check out the list of people they've interviewed or run articles by: Grace Slick, Carlos Castaneda, Stephen Gaskin, Tim Leary, Brian Eno, Peter Gabriel and Mickey Hart. *Magical Blend* is well done and has a flair for getting people to talk about things that don't get said elsewhere.

MARTHA SPATTERHEAD'S MADDEST STORIES EVER TOLD (Monster Comics, PO Box 25070, Seattle, WA 98125-1970. \$3.50/issue 34 pages) This is the most violent comic we received. Apparently Martha is "the maniacal mascot of speed-metal mavericks The Accused" and this comic is full of info on The Accused's music as well. There's a flexi-disc with a song of theirs and an interview too.

THE MASQUERADE EROTIC BOOK SOCIETY (Masquerade Books, Inc., 801 Second Avenue, New York, NY 10017. \$5/sample issue \$30/6 issues 'over 21' age statement required 14 pages) If you enjoy fantasizing about sadism and masochism, masquerade publishes many books you might wish to check out. This zine offers related articles such as a review of The Dressing For Pleasure Convention attended by leather, rubber and fetish fans and one on eroticizing safe sex. We were impressed with the writing even though we don't practice the lifestyle. Also noteworthy was an article by Veronica Vera on what really goes on in the peep show booths on 42nd street in NYC.

MASTERS OF ROCK: PSYCHEDELIC 60's (PO Box 410, Mt. Morris, IL 61054. 800-827-0228 \$5 + \$2 postage 84 pages) This is a one shot and is well worth ordering. There are articles on Quicksilver Messenger Service and Janis Joplin, interviews with Chet Helms, Hot Tuna and Victor Moscoso (who also did the cover) and a full color spread on 1960's ballroom posters. Sure to become a collector's item and rise in value.

MELANIE MANIA (Richie Dozier, 32 Brookfield Lane, South Setauket, NY 11720. Send stamps 4 pages) We're pretty convinced there's a zine out there on everything and everybody. This one offers a personal touch. Melanie has been singing folk songs since the 1960's and is best remembered for hits like "Brand New Key," "Lay Down" and "Look What They've Done To My Song, Ma." Melanie Mania is a labor of love and includes current news as well as a Xeroxed article or interview from the past. Richie even calls his readers when Melanie will be performing. At a recent concert in Boston, subscribers sat together from states as diverse as Texas, Wisconsin, New York and Pennsylvania.

MENTERTAINMENT (PO Box 9445, Elizabeth, NJ 07202. \$2/sample issue \$15 year/12 issues 50 pages) *Mentertainment* is published by a female who describes it as "Men, Sex, & Entertainment - A Monthly Magazine Dedicated To Men." *Mentertainment* is a zine of ads, letters to the editor, reviews of go-go clubs and interviews with up and coming dancers. This black and white monthly lists everything you ever wanted to know about go-go bars and openly discusses what the dancers may remove under NJ law and issues like plastic surgery for dancers, having club owners as bosses and how to get bookings. There are separate editions for New Jersey and New York as well as one called *Pink* aimed only at the dancers and club owners. Each issue has listings and reviews of go-go clubs in NY, PA and NJ. They also offer a complete US and Canadian Erotic Entertainment Club Directory twice a year which can be ordered for \$2. If you have the inclination to see "Kimberly Kupps" or "Suzie Boobies" or "Hot Dog Shannon," find out where they'll be in *Mentertainment*. If you've never been inside one of these bars, this is your chance to peek through the door. Although this is a specialized zine, we feel it is long overdue and have learned much from reading it regularly. It is sincere and explains enough to make someone who is opposed to the existence of these bars as exploitative of women agree they serve a purpose and that women clearly enjoy working in this industry.

MEZLIM (PO Box 19566, Cincinnati, OH 45219. \$6/sample issue \$20/4 issues 58 pages) This is one of the highest quality zines published. Concerned with "practical magick for the new aeon," *Mezlim* covers pagan gatherings and festivals. We were impressed with a column called "The Neophyte's Niche" which explains magick to those just starting to practice it. Worth the cover price if you are open to the occult.

MICRO TERRA (PO Box 26331, S.M., KS 66225-6331. 2 stamps/sample issue 28 pages) This zine is concerned with the environment as well as promoting other zines. They offer advice for people interested in publishing and print letters from their readers, poetry and some news clippings too.

THE MID-WEST MOUSESONIAN (NFFC Mid-west chapter, PO Box 106, Brice, OH 43109. \$6/ year 12 pages) This one is badly produced on a copier that never is quite dark enough, but it's worth reading anyway. Disney's the theme here and the zine is always chock full of info on new fast food premiums, new trading cards and Xmas ornaments as well as news for Disney stockholders and other corporate tidbits. We love being invited to the chapter's holiday parties and think people who live in Ohio are so lucky to be able to attend and to mingle.

MLC: The Madonna Fanzine (PO Box 6423, Station A, Toronto, Ontario, Canada M5W 1X3. \$4/sample issue \$18/year 32 pgs) *MLC* easily fulfills the role of a complete Madonna fanzine and includes short news bits, reader letters, articles, concert reviews, classified ads and photos. *MLC* certainly has the world of Madonna Louise Ciccone covered. They tell of new import and domestic records, tape and CD finds, as well as promotional items available. As Madonna is a busy lady who seems to be always working they are blessed with having more to write about than most fanzines. Well done with good layout and a nice glossy black and white cover.

MONK (175 Fifth Avenue, Suite 2322, New York, NY 10010. \$2.95/sample issue \$10/4 issues 66 pages) *Monk*, "Travel With a Twist", is a magazine about two gay men who travel the USA in an RV. As uninteresting and one-dimensional as that may sound, this one is simply amazing! Each issue takes on another American city or region. Some are large cities. Some are back-country. *Monk* takes you to meet the townspeople including subscribers, tourist trap owners and key residents like the oldest, richest, etc. Perhaps the most amazing thing about *Monk* is that it has 'made it' and has international distribution and dozens of full page ads. We can't recommend this one highly enough.

NAKED AGGRESSION (Michael Hunt Publications, PO Box 226, Bensenville, IL 60106. \$10/year 48 pages) This is one of the best zines we've discovered lately. In one issue we learned about rock band GWAR and their obscenity bust and read a great interview with Tommy Chong. It's the attitude that's important here, not who or what they're writing about. A gem if you have an open mind.

NAMBLA BULLETIN (PO Box 174, Midtown Station, NY 10018. \$3.95 sample issue \$30/non-member subscription 24 pages) NAMBLA is the North American Man/Boy Love Association and they recommend you omit your return address when writing them. A lot of people dismiss them as an organization full of child molesters but we think the issues they raise deserve to be argued. While it is true that some members have been arrested for acts involving minors, many other members like Allen Ginsburg understand that there is a difference between consensual sex and rape. NAMBLA is also pro-sex education, against circumcision and against corporal punishment. Their bulletin contains a wealth of information on law enforcement entrapment schemes and lots of news on media smears of gays. If you are wise enough to understand that the same techniques used to bait people into ordering child porn (mostly ordered out of curiosity) could someday be used against tapers or people ordering any information on any other subject then there is much to be learned from this zine. It is surely one of the grayest things published.

NATURALLY (PO Box 203, Pequannock, NJ 07440. \$5/sample issue \$18/4 issues 44 pages) This is the "naturist lifestyle magazine" and it offers international coverage of which beaches allow nudists. There are also articles full of historical information and news briefs. *Naturally* also distributes many booklets and videos for those who want to learn more about the lifestyle.

NEW HOPE INTERNATIONAL REVIEW (20 Werneth Avenue, Gee Cross, Hyde, Cheshire SK145NL, England. \$5/sample issue \$25/year 38 pages) This one reviews lots of books and magazines which are mostly unknown in the US. If you send away for lots of magazines, this one should provide some new leads.

NIRVANA (PO Box 8867, Port St. Lucie, FL 34985. \$4/sample issue \$30/year 28 pg.) This is "the Robert Plant fanzine" and has slightly more female than male subscribers. It's pages are filled with great photos, lyrics, tidbits and classifieds. The layout actually works well with lots of italic body text. Great effort!

NORA K. (118 High Street, East Leigh, Hants S05 5LR, England \$4/sample issue by international money order 32 pages) Nora Kuzma is the real name of actress Traci Lords. She made headlines when it was discovered she had made over 70 Adult films while under age 18. This zine is "devoted to the films of Traci Lords" and reviews both her old and new work. An attempt is made to track Traci's filmography (most of which is now only available on the black market) as well as all print articles and photo spreads of her. Traci has a lot of fans even though she has retired from X-rated films. If you are one of those fans then this zine is aimed at you.

NOTE FOR NOTE (S. Roeser, 2646 1/2 Griffith Park Blvd., Los Angeles, CA 90039. \$2/sample issue \$6/4 issues 4 pages) Record and concert reviews are the theme here. Back issues have focused on Dylan, Bowie, Anthrax, the Ramones and Brian Wilson. It's short and sweet but packs a great deal of worthwhile info in each page. An impressive effort at a righteous price.

NUDE AND NATURAL (The Naturists, Inc., PO Box 132, Oshkosh, WI 54902. \$9/sample issue \$25/year 126 pages) Although it's expensive, this one presents a wealth of information on legal issues involving people who choose to live a clothes optional lifestyle. There are reports about the problems of getting accurate media coverage, the latest information on skin cancer and lots of news on people with sex addictions who are attracted to nude beaches for the wrong reasons. We were very impressed with all the ads here for nude cruises and travel packages. Definitely worth a look if this lifestyle intrigues you.

OBSCURE PUBLICATIONS & VIDEO (Jim Romensko, PO Box 1334, Milwaukee, WI 53201. \$5/5 issues 8 pages) If you are enjoying the zine reviews here send \$5 to Jim immediately. Obscure reviews a few zines per issue at length and includes interviews with the zines' publisher. He did a great issue on porn filmmakers The Mitchell Brothers after one brother was killed by the other, and has recently surveyed his readers to find out why they read zines. Jim is such a good writer that he makes any topic interesting. We sure wish this one was a weekly.

THE OCEAN (Jay O'toole, 46 Briarwood Drive, Westwood, MA 02090. \$3/sample issue \$4/foreign no subscription available yet 18 pages) This is the zine of the "International Led Zeppelin Collector's Network." There are lots of photos, concert reviews and information on bootleg videos. Led Zeppelin fans have at least five zines to choose from. This one has heart.

OFF THE WALL (1602 'D' South Elliott Ave., Aurora, MO 65605. \$25/4 issues 12 of the largest pages you've ever seen) This is the "Newsletter/Journal About Events, Posters and the Happening Arts," and is published by famed Fillmore poster artist Wes Wilson. Wes did the front cover of this issue of *Gray Areas*. He's relocated to the midwest and computerized some of his art these days. There are great ads here to buy and sell posters! In addition, recent issues have focused on remembering Rick Griffin, Austin, TX ballroom posters, Moscoso's lettering style and even a review by Tim Leary. *Off The Wall* is not available in most stores because of its poster-sized pages. A must if you are at all into the old Fillmore and Avalon type posters!

THE OLECATRONICAL SCATOLOGICA CHRONICLE (Jokie X. Wilson, 4301 E. 29th St. #175, Tucson, AZ 85711-6369. \$5/sample issue cash 40 pages) This is a homemade zine which includes poetry, fiction and art. We loved the article on "101 Annoying Things That Convenience Store Customers Do" and the reprinted drug and alcohol test consent form.

OPTIMISTIC PEZZIMIST (Mike Robertson, PO Box 606, Dripping Springs, TX 78620. \$3/sample issue \$18/6 issues 36 pages) This is the zine for people who collect Pez dispensers. Don't laugh. Some are worth \$600 each! It's staggering how quickly some appreciate in value and how little support the Pez Company gives to collectors. Everyone we know who has seen this zine never forgets it. Everyone we know who has seen 50 or more Pez displayed together wants to start their own collection. Highly recommended especially if you already like to collect things.

THE OUTLANDER (PO Box 585, Mountlake Terrace, WA 98043-0585. Available for what you can afford to donate 8 pages) This newsletter comes from a prison in Washington. With a small readership of approximately 100, *The Outlander* asks and answers questions about

prison life. Prisoners can compare and contrast conditions at their facility to others. The issue we received includes an article on the increasing populations in the jails and one about a Japanese prison psychologist's opinions formed from visits to American jails. Available to prisoners and non-prisoners alike.

PALATE PLEASERS (APCON Intl., Inc., 420 Boyd Street, Suite 502, Los Angeles, CA 90013. \$17.90/2 issues 122 pages) If you live for sushi you'll melt when you see this full color magazine full of photos from Japanese restaurants. Each issue also has an article on sightseeing a portion of Japan, on Japanese culture and traditions, recipes and a resource list of restaurants and food distributors. A must if you look for sushi bars when you travel or want to try to prepare your own at home.

PBW (Richard Freeman, 130 W. Limestone, Yellow Springs, OH 45387. \$2/sample issue 500 + pages) This one's a Macintosh only zine, available on disk, and runs 500-700K per issue. *PBW* contains "fiction, poetry, art, wrestling and porno reviews by women." If you have a Mac, by all means check it out.

PODIUM (Podium Editor, A.D.T.C., 8 Production Way, Avenel, NJ 07001. Available for a donation 48 pages) *Podium* is a newsletter put out by incarcerated sex offenders. There are poems and news tidbits and articles on sports and prison regulations. There are also heartfelt articles by people struggling to improve themselves. You'll learn a lot if you read this one regularly. We are impressed that they are learning to use computers, attending therapy sessions (not available in most prisons) and trying to keep up with the outside world to the extent they are allowed to. It's a group of people rarely heard from.

PRISONERS' LEGAL NEWS (PO Box 1684, Lake Worth, FL 33460. Stamps/sample issue \$25/year 10 pages) This one's "working to extend democracy to all" and is published by a group of Washington State prisoners and concerned citizens. They print information of local as well as international importance. Lots of news on lawsuits by inmates. Well done.

PSYCHOTRONIC (151 First Avenue, New York, NY 10003. \$3/sample issue 66 pages) This zine reviews films which are mostly horror or cult related. We love their covers which use bright psychedelic colors. Definitely worth a look if you like films in these genres.

RADAR REPORTER (4949 South 25A, Tipp City, OH 45371. 800-448-5170 Free sample \$20/12 issues 4-6 pages) This one's a "newsletter about Radar, Radar Detectors and Transportation Issues". Detectors are illegal in Washington, DC, Connecticut and Virginia. This zine reports on their present status in other states and provides plenty of information on Radar's lobbying efforts. If you travel by car for business, are interested in the legal issues they discuss or simply want to learn how to defend yourself in traffic court, you'll find it all here.

RAG (PO Box 24308, Fort Lauderdale, FL 33307. \$15/year 56 pages) This is "Florida's All Music Magazine" and carries articles on famous bands as well as local ones. There is a wealth of information in the advertisements if you are eager to head to Florida and hook up with other musicians.

THE REALIST (PO Box 1230, Venice, CA 90294. \$2/sample issue \$12/6 issues 8 pages) Paul Krassner first published *The Realist* in the early 1960's. We remember seeing issues on Lenny Bruce before anyone else thought he was cool. *The Realist* is back and although the page count is small every last word is a gem. There are fun articles like the one on "The First International Orgasm Conference" and deadly serious ones like "The Role of Richard Nixon and George Bush In The Assassination of President Kennedy." A subscription to

this one will be good exercise for your brain.

REALLY A FREE NEWSLETTER (Bold Productions, PO Box 152281, Arlington, TX 76015. Send SASE) This one contains publishing tips and information on how to use a computer differently from a typewriter. Useful and the price is a bargain in this day and age.

RECORD COLLECTOR (43/45 St. Mary's Road, Easing, London W5 5RQ, England. \$110/air mail per year 228 pages) You might be able to find this one at the largest newsstand in your city. If you collect used records and cd's or promo copies, colored vinyl and foreign pressings this magazine offers lots of European contacts. If you order it, be sure to add "Great Britain" after each address when you answer the ads. The one thing *Record Collector* does not offer is ads for bootleg materials. There are a small handful of ads alluding to the desire to obtain some, but *Record Collector* is one of the few music publications to understand their liability if they run blatant ads as *Goldmine* does. There are little ads reminding you not to submit such ads in at least a dozen places in every issue and they explain that bootlegs and counterfeit materials violate UK copyright laws. Additionally they do not accept ads for BBC Tops of the Pops transcription discs as these are "infringing copies" of original broadcasts as "that term is defined in Section 27 of the Copyright, Design and Patents Act 1988." We were intrigued that in the reader's poll of the top 500 collectible artists the Jefferson Airplane were #91, the Grateful Dead were #119 and Country Joe and the Fish were #500, while the Byrds were #52. The top 10 collectible artists were: The Beatles, Queen, Rolling Stones, David Bowie, Pink Floyd, Madonna, Elvis Presley, U2, Bob Dylan and REM.

THE ROC (c/o Woods, 320 S. Cadiz Street, Jewett, OH 43986. \$10/year 12 pages) This is the voice of Rock Out Censorship. They discuss chapter activities and print an anti-censorship database divided by 'know your friends' and 'know your enemies.' This effort is worth supporting.

ROCK & ROLL CONFIDENTIAL (Box 341305, Los Angeles, CA 90034. \$2.50/sample issue \$27/year 8 pages) This is Dave Marsh's zine and one of several that fight the PMRC and record warning labels. There is lots of information here on legislation and ordinances against rock and roll as well as news about recent releases. We got multiple copies of the same issue from all sorts of people so we take that as a sign they deserve to be plugged!

THE ROCKY MOUNTAIN OYSTER (PO Box 27467, Denver, CO 80227. \$3/sample issue \$82/52 issues 24 pages) This one's a local sex weekly offering singles and swingers ads as well as interviews with swingers and an advice column. Not as sleezy as many competing publications.

ROLLING BLUNDER REVIEW (Visitor's Memorial Center, Washington, MA 01223-9501. \$2/sample issue \$5/year) This is Arlo Guthrie's zine. In it you can read about what he's been up to lately, order cassettes of his LPs as well as other cool fan merchandise and sample recipes from "The Real Alice." Subscribers get discounted tickets to some of Arlo's shows, too. Arlo recently bought the original church used in the *Alice's Restaurant* film. The townspeople turned on him when he wanted to use the building to house AIDS patients. Last we heard, Arlo needed your donations to fight back. Please help if you can. An important cause from a great guy.

ROUGH DRAFT (PO Box 6392, San Francisco, CA 94101. Free sample \$10/year 2 pages) This is the newsletter of The Cacophony Society which is "a randomly gathered network of free spirits united in the pursuit of experiences beyond the pale of mainstream society." They're into weird, wonderful scenes like a Chinese New Year's treasure hunt in Chinatown, SF and Midnight Laundry, which is a formal dinner and dance while you wash and dry. If you live in

California, this seems like a must.

THE SACRED RECORD (Star Route #1, Box 7X, Wilcox, AZ 85643. Available for a donation 8 pg.) This is the zine of the Peyote Way Church of God. They believe in "the sacramental use of peyote", "a holistic lifestyle" and "the recognition of the central role of the female as the giver of life." Be forewarned that on the envelope you'll receive, the word "peyote" appears in several places right near your name. We understand that they don't mind but your mail carrier, parents or roommates might.

THE SECRET ALAMEDA (PO Box 527, Alameda, CA 94501. \$4/sample issue \$11/4 issues 46 pages) This one interviews artists, features their portfolios and includes many high quality photos and cartoons.

SKIN TRADE (PO Box 869, Pomona, NJ 08240. \$4/sample issue 44 pages) Subtitled "sex and music for the 90's" this zine interviews porn stars like Aja, Viper and Jeanne Fine. They review Philadelphia and New Jersey concerts and run articles like "The Art of Getting a Good Blow job." It's sexist but truthful if it's possible to be both at the same time. Check it out.

SMASH (Across the Street Productions, 2646 1/2 Griffith Park Blvd, Los Angeles, CA 90039. No price listed, so send a buck 8 pages) Wow! The premiere issue of *Smash* has reviews of new releases by artists like the Red Hot Chili Peppers and plenty of information on a forthcoming album by X. There are also live concert reviews. This one will probably grow by leaps and bounds.

SOCIETY PAGES (P.O. Box 395, Deer Park, NY 11729-0395. \$4/sample issue \$20/5 issues 54 pages) This one's "a magazine about Frank Zappa." They have a great media watch section on Frank which surpasses the efforts of any other fanzine. They list all his TV, radio and printed interviews. They also have a column which tracks down every reference Zappa makes to other people in song lyrics and liner notes and they print a bio on each of these people. Highly recommended if you are a fan of Zappa's music or his philosophical views, or both.

SOUNDTRACK (317 Skyline Lake Drive, PO Box 609, Ringwood, NJ 07456. \$58/year 24 pages) This is the journal of The Independent Music Association. They discuss marketing strategies, radio promotion, self-publishing agreements and list new members. If you are in an independent band and plan to get involved with releasing records you should check this out first.

SOUND VIEWS (96 Henry Street, Suite 5W, Brooklyn, NY 11201. Write for subscription info 24 pages) This zine focuses on "subterranean music and politics." They review local concerts and list forthcoming ones. Although *Sound Views* is still pretty new, if you live in New York City, this is surely worth a look.

SPINNING FREE (Blue Sun, Inc. PO Box 16081, St. Louis Park, MN 55416. Write for subscription info 32 pages) This is an environmental magazine that is hip to the Grateful Dead and alternative lifestyles. The issue we saw had articles on the rainforests and incinerators along with information on massage. Well done.

THE SPECTATOR (4000 Cooper Street, Jackson, MI 49201. Write for subscription info 28 pages) This one comes from "The World's Largest Walled Prison" and is produced by convicts of the State Prison of Southern Michigan. Read this to find out what movies they get to see, which recent court decisions affect prisoners and learn a bit about day to day prison life.

SPOREPRINT (The Fane, PO Box 1295, Station E, Victoria, BC V8W 2W3, Canada. \$20/year 12 pages) This is the newsletter of the Fane of The Psilocybe Mushroom Association. It is full of news clippings

about drugs from all over the world. The Fane believes mushrooms are sacraments and their ingestion is a religious practice. We were impressed that they "do not encourage the ingestion of the sacraments by those who are unprepared."

SPORN-O-GRAPHICS (Michael Sporn Animation, Inc., 632 Broadway, New York, NY 10012. Free 18 pages) This newsletter from an animation studio sells cels, lists upcoming releases and interviews animators. We've never seen their work but we love animation and are thrilled to know they are making more of it.

STARK REALITY (c/o Zak, 1206 Monroe Ave. South, Milwaukee, WI 53172. \$1/sample issue 23 pages) Zak is an angry 16 year old who wants to move on but is stuck at home for a few more years. He has access to free computer time which gives him a way to publish his zine and express his frustrations. No doubt the zine helps him to hook up with others in a similar situation.

STORYBOARD/THE ART OF LAUGHTER (Laughter Publications, Inc., 80 Main Street, Nashua, NH 03060. \$4.95/sample issue, \$22.97/6 issues 50 pages) This is the journal of "Animation Art and Disneyana Collecting." Each issue is full of ads for limited edition cels, posters, watches, coins, porcelain, etc. The articles include interviews with famous animators and engineers who helped build Disney rides. There are also regular columns to help you get started in building your collection. This one's worth reading even if you can't yet afford to buy anything in it.

SUBCONSCIOUS SOUP (PO Box 421272, Kissimmee, FL 34742. \$2 and 2 stamps per issue 28 pages) *Subconscious Soup* is the magazine of "Free Thought and Counter Culture." It is simply magnificent. This is an underground zine with Dead artist Kifer Releaf providing artwork and lots of information on pot, poems, reviews, etc. Look for this one to grow by leaps and bounds.

TAP (PO Box 20264, Louisville, KY 40250-0264. \$ 2/sample issue \$10/10 issues 20 pages) The cover of this one reminds you that "the uncensored contents of this newsletter is made possible by the Constitution of the United States." Articles in *TAP* include how to foil voice-mail hackers, security holes of automated teller machines and how to hack cellular phones. You need more technical background than we have to fully understand this zine but there's no question it's gray stuff.

TINA (The Church of Tina Chopp, PO Box 1914, Bellingham, WA 98227-1914. \$2/sample issue cash only 38 pages) These people have a great sense of humor. "We are a united group of vegetable worshippers who believe that "Tina Chopp is God." We fondle snakes and sacrifice vegetables in Tina's name." They also take drugs and love bizarre sex and print comix and zines to help you get involved. Check it out.

TOY SHOP (700 E State Street, Iola, WI 54990. Free sample issue \$21.95/12 issues 228 pages) If you collect Disneyana, Viewmaster reels, Barbie dolls, puzzles, lunch boxes, Halloween masks and costumes or any other type of toy or child's plaything, grab a subscription to this one. It's the place to rebuy your childhood toys from what seems to be an endless sea of warehouse finds and mint condition leftovers. *Toy Shop* is simply amazing the first time you stumble upon it. Go ahead and request one.

TRADING POST (Chris Caggiano, 1737 Grove St. #1, Ridgewood, NY 11385. 29 cent stamp/sample issue 28 pages) This not-for-profit zine is anti-profit and prints full tape lists from people who wish to trade with others. Most of the bands listed are punk, metal and underground. We asked Chris a lot of questions about his publication and his readers and he freaked out and assumed we were cops. We hope this issue of *Gray Areas* reassures him they were just probing questions. Worth a look even if you don't like

any of the bands discussed.

THE TUNA TIMES (Hot Tuna, Ltd., P.O. Box 5801, Athens, OH 45701. 24 hour hot line (614)742-2844 \$1/sample issue 12 pages) This is the official zine of rock band Hot Tuna. It sells merchandise, provides upcoming tour dates, prints fan mail and answers burning questions. The zine has heart and information for Jack and Jorma's fans simply not found elsewhere. Highly recommended.

TWISTED IMAGE (1630 University Avenue, Apt. #26, Berkeley, CA 94703. \$1/sample issue \$12/12 issues 8 pages) This zine of comics is a delight to read every month. Ace prints his latest work, letters from readers and does interviews too. Recent issues have focused on the media attention paid to Ace's calendar using photos of the homeless and correspondence with R. Crumb. *Twisted Image* is unlike anything else you probably subscribe to. Ordering a sample issue is highly recommended.

TWIT (Excogitations, PO Box 6260, Pasadena, TX 77506. \$30/year 8 pages) Just when you think you have seen everything, along comes *Third World International Traveler* to tell you everything about finding sex partners in Bangkok, Rio and Manila. Although they urge readers to wear condoms and warn about Hepatitis B, we find it shocking that this zine expects to attract readers despite the presence of AIDS in all of the countries discussed. It would be more appropriate to encourage tourists not to hire hookers and to publish a zine which makes monogamy, fantasy and safe sex practices more appealing. Still, some people never learn and this one's proof that people are still willing to take reckless chances in countries where 50% or more of all hookers have full-blown AIDS.

UNBROKEN CHAIN (PO Box 8726, Richmond, VA 23226. \$2 sample issue \$12/6 issues 20 pages) This is the smallest and least corporate of the major Grateful Dead zines. The news it brings is consistently excellent. There is a strong concern for prisoners as well as news clippings and concert and book reviews. We find something in each issue that we missed seeing elsewhere. There are even occasional interviews done by David Gans. *Unbroken Chain* also sells an awesome Dead license plate poster for \$12.95. It's a terrific conversation piece that visitors will stare at until you drag them away. Your wall will love you for it. Besides, *Unbroken Chain* deserves your support.

UNCLE DUTCHIE'S GOURMET FINDS (2298 South Elliott Road SW, Stockport, OH 43787-9741. \$2.50/sample issue \$12/6 issues 34 pages) Pull out your checkbook if you order this one because everything in it costs money. The magazine reviews gourmet food and they make every company sound better than the last. This is the place to find "the moistest, freshest, tastiest, most scrumptious muffins you ever ate" as well as Evadney's Jamaican Hot Sauce and "the best dry-cured sausages this side of the Atlantic." If you need a birthday gift for your mom, or you've ever wanted to market your own brownies, or if you eat Godiva chocolates more than you'd care to admit, *Gourmet Finds* is for you.

UNDERGROUND QUATERLY (PO Box 26517, Philadelphia, PA 19141. \$3/sample issue 38 pages) No, we did not omit an "R" in *Quarterly*. This wild zine gets our recommendation. There are articles on how to survive in prison, reviews of local crack houses, detailed information on what narcs look for before making a bust and even a list of underground comix that tells which ones are best. Clearly written by someone who is both very street smart and very well connected.

UNGAWA! (PO Box 1764, London, NW6 2EQ, England. \$6 cash or intl. money order/sample issue 40 pages) This one focuses on pulp novels, letters from serial killers like John Wayne Gacy, interviews with sex stars like Kitten Natividad and information on vampire and other cult films. Totally unique in the zine world.

THE UNIVERSAL CHURCH O' FUN TIMES (4326 Woodstock Blvd., Suite 666, Portland, OR 97206-6270. SASE 8 pages) Claiming that "one faith fits all," this one is mostly reader letters. You'll either take to the tone of this or you won't. It might be worth a stamp to find out.

UNIVIBES (Coppeen, Enniskeane Co., Cork, Republic of Ireland. No price listed 36 pages) This is the "International Jimi Hendrix Magazine." Sporting high quality photographs on glossy paper, this one tracks every day of Jimi's life and offers reviews of his public appearances. It's amazing how much they find to publish about someone who's been dead for over two decades. If you like Jimi's music at all, this one's not to be missed.

THE UNMENTIONABLE (Miss Kelina, PO Box 7219, Santa Cruz, CA 95061. Price unknown 54 pages) We loved the issue we saw of *The Unmentionable*. It had an excellent interview with a prostitute, free classifieds, an article on a day in the life of a prisoner and the responses to a reader survey. Highly recommended.

UNSETTLED (CIA Entertainment Productions, PO Box 562, Columbia Station, OH 44028-0562. 12 pages) This one's in diary form to fill friends in on Donald Morrison's activities. He tells you about his vacation and reviews plays and films that he's seen lately.

THE URINE NATION NEWS (Digit Press, PO Box 920066, Norcross, GA 30092. \$10/year 4 pages) This zine came out after the publisher's employer began drug testing employees. It's grown into an important zine documenting the unreliability of test results, new books and research on the subject and other things of interest to the readership. The stance taken is that the tests violate the privacy rights of employees rather than any sort of pro-drug advocacy. Worth supporting.

UTNE READER (PO Box 1974, Marion, OH 43306-2074. \$4/sample issue \$18/6 issues 160 pages) *Utne Reader* contains "the best of the alternative press." They scan hundreds of magazines to find common subject matter among them. Each issue has a general theme and this magazine can help you discover many other magazines via editorial pieces, an "In Brief" column which reviews zines and "Off The Newsstand" ads in which zines compete to entice you into ordering sample issues. Worth a try if you love to read.

VIDEOMANIA (PO Box 47, Princeton, WI 54968. \$2.50/sample issue \$11.97/year 20 pages) Billed as "The Video Collector's Newspaper" this one does not disappoint. Inside you'll find lots of information about forthcoming video releases as well as pages of ads trading and selling old TV shows, commercials and long out-of-print films. You can find most anything you might want to collect on video in here ranging from episodes of *The Outer Limits* and *Car 54, Where Are You?* to the Super Bowl game from five years ago. It's really illegal to exchange these tapes (and surely to sell them!) but Videomania runs a lengthy disclaimer putting all the blame on you.

WE ARE THE WEIRD (Joe Bob Briggs, PO Box 2002, Dallas, TX 75221. "We will send one free copy to anyone in the world" \$75/52 issues 8 pages) Joe Bob is the king of Drive-in movies. His zine reviews these films. If you like Russ Meyer films, kung fu, horror and cult films then this is for you. Be forewarned Joe Bob likes breasts in his film plots and writes about women in a way that greatly upsets feminists. There is however, nothing else like this zine to be found anywhere in the world and we know people who say they couldn't live without it.

WEIRD SMUT COMICS (John Mozzer, PO Box 173, Hollywood, CA 90078-0173. \$3.50/sample issue 36 pages) These X-rated comix are drawn by several different artists which provides lots of variety. Some of the plots are sexist and it's a shame nothing is presented as a balance.

If you can forgive that it's quite slick and is starting to attract ads from the likes of tattooist Spider Webb and *Screw* magazine.

ZERO HOUR (PO Box 766, Seattle, WA 98111. \$3/sample issue 44 pages) This oversized zine gets very gray. The sex issue we saw had an interview with mass murderer Ted Bundy, interviews with nude dancers and a report on porn in Japan. It looks like each issue tackles a theme, but regardless of what it is their style makes any-thing they publish worth reading.

Please send all zines for review to:

GRAY AREAS, INC.
P.O. BOX 808
BROOMALL, PA 19008-0808

Be sure to indicate the cover price for a single issue, the annual subscription rate (if any) and who checks should be made out to. As our magazine costs far more to produce than most of those we review, it is our policy to send only a tear sheet containing your review. If you wish to receive a complete issue, sample issues are \$5.00 each (\$7.00 foreign).

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Heart To Heart With Kay Parker

By Netta Gilboa

I first met Kay Parker entirely by accident. I was in Washington, DC attending the 6th World Congress of Sexology conference and ran into my friend Annette Haven. She told me that she was going to be speaking that night in a session added too late to be in the conference program. She told me that she was with several industry friends who would also be on the panel and invited me to come and meet them. One of those

friends was Kay. Kay and I had a chance to talk then and again at a party held after their session that night (which had been attended by hundreds of the most famous sex researchers in the world) and then again with a smaller group of people in Annette's hotel room. We then stayed in touch and got to spend several days together at a Popular Culture Association conference. It was clear to me almost immediately that Kay did not conform to the stereotypical notion of a "porn star." She had brains and took her roles seriously. She was frank with the audience at both conferences as to why she agreed to appear in an X-rated film which dealt with incest. She asked the audiences what

they felt needed to be corrected in the adult film industry and when she got home she added dialogue to her future roles which discussed birth control and other things the audiences had been concerned with. At the time I met her I was involved in lecturing heavily myself. However, my talks were highly

critical of violence in the media. Kay sat in on one of my lectures and stayed for hours until the end and I have never forgotten that she took her responsibilities as a public figure seriously and that she tried to understand and work with her critics. It's no surprise that Kay ultimately left that industry but I think she did a great

deal during her career in sex films to make people take them seriously and to do the best job she could under the circumstances. Long after her retirement, *Adult Video News Confidential* published a list of the top twenty stars most requested by renters of adult video tapes. Kay Parker was number five. I think the interview below helps to explain why.

Gray Areas: Tell us about your background and some of your earlier jobs.

Kay Parker: I was raised in England in a strict "children should be seen and not heard" atmosphere. I left England at 18 and with a



friend, hitchhiked into Germany taking a side trip into Berlin (a dangerous move but we were fearless!). A year or so later the opportunity opened up to cross the "great pond" and travel Stateside. I first settled in Santa Fe, New Mexico and then Boulder, Colorado

and in 1968 traveled to San Francisco via Greyhound bus! I've lived in California ever since.

Throughout the late '70's I lived in Marin County, at that time the hub of music on the West coast. I ran a small gift shop, hung out with a predominantly music oriented crowd (my "old man" for three years during that time period was Joey Covington, a one-time drummer for the Jefferson Airplane). I even managed a rock and roll band myself. Those were psychedelic years indeed but I always seemed to live a dual existence, business person by day, after hours I was braless and a hippy!

It was at a time when I was selling jewelry "on the road" that, at Joey's urging actually (thanks Joey), I began an acting workshop. It was a case of "shit or get off the pot"

- I knew so many performers, musicians but actors also (mostly from the famed American Conservatory Theater in San Francisco), I had ushered at hundreds of performances at the Santa Fe Opera, the San Francisco Opera and at ACT and it was painfully obvious that I was a frustrated performer myself.

The workshop changed my life. I felt that I had come alive and, in no time, I had signed up for voice lessons and dance classes - the whole shebang! I didn't know if I had any talent at all but my Universe gave me an opportunity to find out pronto when I met the legendary pornactor John Leslie.

GA: Most people enter adult films through nude modeling and making loops. How did you get started?

Kay: John introduced me to a producer/director who was in town from L.A. casting a fairly decent budget film. There was money in those days, we shot film and these were feature length for a thriving X-rated movie theater industry (which has long since disappeared). It had not been my intention at all to become an X-rated actress, but my curiosity had been peaked. I suddenly found myself in the world of motion picture making and I was fascinated! The industry snapped me up, hungry for not only actors who had training, but mature persons to play the myriad of roles now available in this growing industry. At the time, I was already older than most female

performers around.

GA: What was your first sex on camera like? Does one ever get totally comfortable with having sex in front of so many crew members?

Kay: My first sex on camera was a huge rush of adrenaline. I had reckoned deeply within myself about the step I was taking. It was irreversible. Once on film I became immortalized, this was clear but I already had the go-ahead, my intuition had given me the green light. The movie was *Sexworld*, an expensive 14 day shoot costing, from what I understood at the time, in excess of a quarter of a million dollars. That was substantial back then. I was gung-ho. Once I was on the set (a large sound stage extravagantly designed for the movie), I

prepared myself with my acting techniques, assumed my character but, at that moment when the buzzer sounded, the room hushed, and the assistant director called for "speed," my heart did in fact stop for a split second, as I realized that "action" came next and that would be that - my most private bodily parts would be exposed and I would have sex for (for all I knew) the whole world to see. I wasn't even aware of the crew on that occasion! Later, even when I became aware, I would learn how to pretend, if you will, that they weren't there.



GA: How many films did you make? Which are your favorites and why?

Kay: My films total about 50 - over a 10 year span which, in that industry, isn't a lot considering that sometimes one might work only one or two days per film. My favorites were those in which I had a challenge as an actress and in which I had other talented actors to work with. One springs to mind called *Satisfactions*. Working with R. Bolla was a joy. *Seven Into Snowy* was another early one with a great cast, big budget. It was sort of a modern day version of Snow White and I played the wicked stepmother. Fun! Several others include *L'amour*, *Body Talk*, *The Dancers* and *Private Teacher* - in which

I quoted Shakespeare!

GA: When did your career take off? What changed when you became a known star?

Kay: *Taboo* was the movie for which I gained the most notoriety and the one which created a public speaking platform for me. By that time I was a star. I was in demand and I had created my own set of rules, of performance will and won't do's.

GA: Was there anything you refused to do in your films and if so, why? How long did it take before you could make such demands?

Kay: I wouldn't work with gadgets (sex paraphernalia) and I wouldn't perform anal sex. I maintained a level of dignity which worked for me AND I gained respect for it.

GA: Did your career choice cause any hardships in your personal life?

Kay: During that decade I didn't have a primary relationship and so the focus seemed to be on my career and my spiritual growth. I was studying with a spiritual teacher, most of that time I also took acting workshops or classes - there wasn't really time for much more. My friends and indeed lovers who were present in my life knew only the private me. The actress aspect was, I believe, simply an added element of intrigue.

GA: Which actors and actresses did you most enjoy working with? Does anyone come to mind you'd rather forget?

Kay: Favorite performers I've worked with were: Paul Thomas in *Seven Into Snowy* and *Untamed* and in the very silly *Intimate Lessons*; Eric Edwards in the New York shot *Firestorm* and extremely silly *Fantasy Follies*; the very talented Richard Pacheco in the very first video I did called *Spectators*. I vowed never to do another video - in fact I did several others but from then on slowly phased out. I have to mention Tommy Byron in *Private Teacher*. I believe Tommy has now quit porn to pursue his musical career. I wish him so much success! The incredible Mike Ranger, my son in the original *Taboo*. Oh alright, I'll mention Jerry Butler, my

son in *Taboo III*. According to his book, he had a very different experience than I on that film!

Women I admire in the business for a number of reasons ranging from talent and personal savvy are Annette Haven, Seka, Juliet Anderson, Ginger Lynn and New York legends Veronica Hart, Samantha Fox, Sharon Kane and the multi-talented Candida Royalle, kudos to her for her continued efforts as a producer/ director. These were all from my era. I don't know the ladies of today.

GA: How about directors?

Kay: There are two gentlemen with whom I worked repeatedly who, to me, are two of the greats in the adult industry. They are Anthony Spinelli and Robert McCullum. A special mention to Caballero's own, the late Paul Vатели, the amazing Alex de Renzy and Monsieur Henri Pachard! As far as I'm concerned these men made the best movies. It pained me to see each one of them forced to conform to video at the point when it was no longer lucrative to shoot on film.

GA: Traci Lords caused quite a scandal several years ago when it came to light she had made adult films while still a minor. How did the industry respond at the time? Any comments? Also, was her experience unique or do other minors get hired?

Kay: Ah, Traci Lords! When it was discovered

that Traci was underage, I was working for Caballero (then the world's largest distributor and manufacturer of X-rated movies). The industry was used to being "borne down on" and I think, more than anything else, there was an element of embarrassment by those in power that they hadn't covered their bases and checked ID's more carefully. This scandal, from what I saw, apart from the obvious removal of all Traci Lords product shot before she was of age, created more paper work, extensive record checking and the restructuring of certain policies and contracts. It was ultimately a good thing I believe.

GA: Colleen Applegate ("Shauna Grant") and Megan Leigh both committed suicide at the height of their film careers. Is the work that hard on people or does any



business attract its share of victims?

Kay: Adult film figures are notorious simply because of the business they're in. The Shauna Grants are young women seduced by certain elements and emotionally unable to find a stable foothold in the reality of their own fragility and vulnerability. They are everywhere in our society where there is a promise of "stardom" or notoriety of any kind. The adult film industry has one extra element which is the performing of live sex to add to that to that emotional fragility. It's a fact that women are more emotionally affected by sexual encounters than men. I believe this holds true even in the instance of performed sex thus the reason I believe that, typically, the careers of women in X-rated films is considerably shorter than men.

I knew early on that I needed to space myself, and not accept every role I was offered. I figured that over exposure was not a good thing. I believe that the reason that my popularity has lasted as long as it did was because I chose to be selective and not be motivated by money which I most definitely wasn't. I have turned down literally thousands of dollars of work over the years.

GA: John Holmes caused another scandal when it was announced he died of AIDS. At least one other star has died as well. Do you think your colleagues are now a high risk group? Has AIDS touched you personally in other areas of your life as well?

Kay: AIDS is a high risk to everyone. Typically in my experience, the people in adult films are more aware of the facts than most. They take more precautions than is generally believed or even imagined by the public at large and they do their homework, meaning they have access usually to the scientific and medical arenas and look to those areas for updated data. Many of them, most especially the women, are walking data banks. They also have very regular tests.

Personally, like most people, I have known AIDS victims. It's very close to all of us.

GA: Why do you think today's adult films still do not promote the use of condoms?

Kay: I am very pleased to see condom ads on many X-rated video cassettes these days and, I understand, more and more actors are wearing them. To be honest though, I don't watch adult videos these days so I'm no authority.

GA: Were there any roles that were particular challenges for you?

Kay: Early on in my career the part of the wicked stepmother in *Seven Into Snowy* presented me with multiple challenges the greatest of which was a dance I

performed as a fantasy sequence. The wicked stepmother is lured into the world of the magic mirror and there is seduced by various and sundry giant phal-luses. Since it was a fantasy, I simply "danced" with these large objects as the music swelled and the mood intensified. Dancer I am not and, at that time, I was physically extremely self-conscious. Bear in mind, this was before the physical fitness era and the tight taut, "perfect body" days and, though I was in relatively good shape, I had never felt really good about my body. My movements were awkward and I felt clumsy and silly I rushed my-

self to dance classes after that experience!

Incidentally, several years ago, at a time when I was lecturing regularly, I created a presentation which included clips from my films showing my growth not only as an actress but illustrating my overall evolvment and maturity on film. It became clear to me that I had, documented on film, my sexual and emotional maturation or a good part thereof. The wicked stepmother Fedora was part of that presentation.

GA: Is it true that women make more money in adult films than the males do? Why?

Kay: It is somewhat of a phenomenon that women for the most part are and always have been paid more in Adult films (where else?). It is so because in the begin-



ning ... sex films were stag reels, created by men for men. Women were the focus, the object of desire, this surely explains why men, though the performance pressures have to be greater for obvious reasons (!) have always been paid less. During the peak of Adult movie making however there were a few exceptions I believe; the John Holmes, John Leslie, Harry Reems, Eric Edwards and Jamie Gillis and other male leads who were also competent actors may have commanded fees which came close to those of females. In those days (alas a bygone era!) a female star could make \$1500 a day depending on numbers of sex scenes required. Naturally we struck deals for multiple days and we got travel money and many times per diem. Beginners made a fraction of a star's rate but could gain momentum quite rapidly if they were "hot".

At the height of my career I made \$1500 a day. Bear in mind though, most "shoots" were a week at most and so, on the average, one might work three or four days. For multiple days of course one would negotiate a flat fee. However, I was extremely selective about my choice of roles and many times a span of two or three months could transpire in between jobs. In the late '70s and early '80s I worked as a waitress in between roles to support myself.

Occasionally stars may supplement their income by appearing at video conventions, paid by the producer/distributor to sign autographs and promote their product. At one such convention I signed about 2500 autographs! Yes folks, writers cramp is a real thing! Then I returned to my waitressing job in L.A.! What a dichotomy!

GA: Do most actors get royalties? How does that work?

Kay: Royalties are practically non-existent. Again there have been a few exceptions. Seka and Ginger Lynn spring to mind as two women who asserted themselves, deepened their involvement to include the production end of the business and cut deals with distributors for profit sharing.



GA: What does a newcomer earn these days and how much is the maximum a star gets? Is one paid per day, per film, or per sex act?

Kay: Today, from what I know, the overall fee rate has dropped dramatically. I believe it has all but been halved because of the incredible drop in production costs. Most videos today are shot for less than \$30,000.

GA: The adult film business is notorious for releasing films with a face on the box cover of someone not in the film or playing only a minor role. Most actors also wind up in compilation films they never agreed to. How much control does the actor/actress have over which films

their footage is used in, or in the advertising and promotion done for these films? Has this control changed at all now that cable and video have added to the marketplace and now that actors know what can happen to their work?

Kay: Actors really have no way of controlling the future use of footage in which they appear. I know personally that I've popped up in countless compilation videos but there's naught to be said or done about it. The original producer owns the footage since there was never any agreement about that issue.

Over the last five years or so because of the increase in legal and political pressures,

many companies not able to keep up with legal fees involved in keeping their heads above water, filed chapter 11 or simply went out of business, selling their catalogues to other existing companies who themselves had skimmed down to a skeleton of their original status within the industry. There has been a major upheaval and a major transference of product. It's become too much of a hassle even for me to stay abreast of who now owns what film. Indeed laws regarding Adult films have changed, I'm not sure how, but for sure the pressures are greater, risks in every way are greater.

GA: One issue *Gray Areas* covers is bootlegging and piracy of copyrighted performances. Do adult films suffer from bootlegging? If so, does this mostly affect foreign sales, video releases or theater receipts? If there's

a known problem, who in the industry polices it?

Kay: Yes, and then there's the question of piracy and bootlegging. How can it be controlled? This requires legal fees. I don't believe there is enough profit at this time to really be able to police it adequately. I am very out of touch though.

During my final days in the business as Director of Public Relations for Caballero which, at that time, was the most powerful producer/distributor in the business, I was invited to Canada to appear in a video convention. While I was there I realized that the distributor who had brought me there had notoriously and admittedly pirated many titles from several California distributors until one irate producer took matters into his own hands, flew to Vancouver and literally scooped his bootlegged product from the shelves of the retail outlets, causing such a ruckus that ultimately the Canadian "pirate" came clean and signed distribution deals with the California producers. Though I didn't deal directly with that man, it was an interesting experience knowing of his misdoings!

GA: How has the adult film business changed since you first made films?

Kay: I remember conversations I would have with media interviewers - usually during sweepstake time - they came at the X industry with a fury during those times, after all, sex sells! Typically the media would choose a negative slant for their reports so they would highlight product or persons involved with product of a more sensational nature. I would ask them how many adult films they had seen as part of their research - I already knew the answers of course - usually none. Frequently they might have glanced at a couple of taped segments. Not fair, I'd tell them, come back when you've seen a variety of films and I'll give you an interview. I tried to enlighten them as to the fact that the adult industry, just as Hollywood, had its good and bad, it's more male oriented films which involved "harder" sex and its films geared towards the couples market which was softer. There

was at that time, a distinctive couples market since just as many women were renting tapes as men so scripts were being written to involve loving relationships.

The demand for the material was great as was demonstrated by the incredible video boom - people obviously wanted to see it in the privacy of their own homes! People could tell the difference between films which had heart and the ones which didn't. The feedback I received was great and it supported that fact.

But, less than five or so years later, the market had reached its saturation point. Now it was "old hat" to see sex films in one's home, the profit margin shrank

dramatically, film production all but disappeared and the X-rated product appearing on the market was once again wall-to-wall sex with minimum story lines. The heart was gone or so I felt.

I should note that it's unfair of me to speak of today's product since I have such little exposure to the industry. I know that there are some fine and dedicated performers lending their talents and experience there. I understand that John Leslie and Eric Edwards, two male actors who performed for well over a decade and who are literal legends, have

both moved on to directing and are doing a great job.

GA: When did you stop making films? Why? Do you miss the work and the money?

Kay: I made my last film in 1985 (except for a couple of cameos I made last year) during the time I worked for Caballero. Seka had secured a distribution deal with Caballero for a movie she had co-written and wanted to produce called *Careful He May Be Watching*. She asked me to play a role of her character's friend, a role which involved a "woman woman" scene with her. It seemed like an appropriate "swan song" for me since Seka, (the industry's Platinum Princess) was somewhat of a phenomenon, we were friends and we had never "worked" together. Seka



had called upon pal Richard Pacheco to direct and Alex de Renzy was to photograph. It promised to be fun. It was, except that we were shooting in the midst of a bad storm and floods, tension was high - it was Pacheco's first time directing, De Renzy was used to shooting fast and had his own ideas...! The hours dragged on into the night on the day Seka and I were to shoot our scene. It was supposed to be a very tender love scene but the sound stage was flooding, it was freezing cold, we were tired and hungry and the creative juices running really low - we did the scene and it actually plays well aided by a musical score ala an Egyptian funeral march - no, no it works, amazing but it does.

This was in 1985 and AIDS was a very real thing though the industry was already quite conscious and most producers were insistent upon AIDS tests for all. Seka certainly was also! I had felt the onset of the decline of film as the primary medium as the video industry grew in power. The market was flooded with Adult product and I believe this was, to a great extent, responsible for causing the turnaround as far as quality product was concerned.

GA: You then went on to become public relations director for Caballero. What did that job involve and why did you leave?

Kay: Part of my responsibilities as PR director had obviously been to promote Caballero's releases. This involved holding screenings for the media. The last screening I arranged was a movie called *Lust On The Orient Express*, another of the infamous "porno" take-offs on major motion pictures. This one however was totally out of tune with the trend at the time, reputedly costing in excess of \$100,000. It was a glossy extravaganza with a cast of some of the best actors in the business but destined indeed to put a dent in Caballero's profit margin that year. I chose that point to make my exit from the business. To me, it was either bow out then or, as it were, go down with a sinking ship. It was time to finally conclude my decade in Porn!

My Caballero days had been very good to me. I was an

executive with all the fringe benefits and Caballero enjoyed a certain prestige by having me aboard since I had become a frequent public spokesperson for the industry. I traveled coast to coast as a guest on TV talk shows, spoke at conventions both industrial and academic and I did extensive college lecturing. It was great and the paycheck wasn't bad either. I enjoyed financial security for awhile.

Leaving the job of course was like taking a quantum leap into unknowingness. Though to some that may sound like a contradiction, to me I knew it was time to focus on my other life - the spiritual. I didn't know exactly what was to become of me but I did know that it was time to concentrate on the inner me

and to bring forward my "other talents."

Since moving to L.A. in 1977 I had been on a committed spiritual path, studying and meditating daily. I had also learned the art of applied kinesiology from a mentor, an incredible man who demonstrated to me the incredible power of the mind and consciousness and the myriad of ways that we choose to separate from our true selves, from the love and Light that we are, how we block and limit ourselves. I learned about how we become victims and martyrs and

how we cause our bodies to shut down and become diseased. All this time of course I was my own guinea pig, sometimes struggling, sometimes elated but more and more dedicated with each day to self-discovery and examination of human consciousness in its relationship to God.

You can imagine perhaps the amazing challenge of being in the world of Adult movies/Porn and simultaneously being on my Spiritual path. Phew! But how purposeful and how it served me. I learned so much about human sexuality and indeed human nature from every angle imaginable. I saw how we so profoundly judge ourselves and our sexuality and indeed how we (those of us in the industry) were judged. I



felt the rage of those in judgment. I felt it to my core and saw the personal hurt and pain in those pointing the finger accusing me of perversion. It seemed strange to me because I was so very passionate about bringing love and consciousness into an industry which I felt needed it. It felt so much of the time like a mission. My motto back then was "Let's put the heart back into sex!"

I was saddened, sometimes angry at certain public groups or individuals who seemed to be accusing the Adult industry of being solely responsible for the sex crimes and perversion of the world. Knowing what I already knew through my explorations of the human psyche through kinesiology I knew those accusations were ludicrous. The problems for which X-rated movies were blamed stemmed from such deep unworthiness and shame, the roots of which were planted long, long ago by a society, a mass consciousness if you will, so separated from its true self - indeed its "God-self," so unable therefore to integrate its true sensual nature from its linear reality. Ironically, that's what I was doing through my relationship to my career and, at the same time, hopefully I brought a little more loving consciousness into the industry.

GA: Now you've made a logical career move but one that certainly draws on different skills. What exactly are you doing?

Kay: For the past four years I have been doing integrational counseling. My clients are referred on a word of mouth basis. These are individuals who are looking for tools to integrate the total self, to reveal the mind sets (scripts), limitations, patterns of self-sabotage and their origins clearly and succinctly - all the bindings of the limited mind and to creatively transform them. Using applied kinesiology is a very lasered means by which to identify these things, to reveal facts which are stored away, that are buried in the subconscious and then to look at the purpose for the experiences in the first place, to heal the memory and then integrate it thus using it to empower and enlighten - to transform.

GA: What type of clients do you presently work with?

Kay: It seems that more of late, I've been working with individuals who themselves are seminar leaders, teachers and healers in their own right. This to me is significant of the depth of responsibility my work involves.

GA: What types of things come up again and again in your sessions?

Kay: The issues and conflicts which come up time and time again are issues dealing with shame and worthiness. More recently I've been looking at the "psychic contracts" which exist between us and our parents, "contracts" which we as children created out of our desire for our parents' love and attention. These con-

tracts keep us bound to playing certain roles which can only be, to say the very least, infinitely limited and which perpetuate behavior which, try as we might, we can't seem to discard. It has been my experience that we can only free ourselves of these issues by clearly identifying them and then working on the inner child who created them to feel safe and loved enough to let them go. There has been such a perpetuation of shame over the last few generations and indeed the last millennium. A huge amount of that shame has been expressed through our relationship to our sexuality thus causing such pain and separation from what I call our spiritual self and, on the physical manifestation levels, the sickness and disease. It's amazing how miraculously some physical symptoms just seem to disappear when we "come conscious" about our limited beliefs or self-judgment. I certainly have seen amazing things transpire during my sessions.

How incredible that we are here now and are slowly choosing to evolve individually and collectively! I believe that this is a very exciting time. The national and international upheavals (and I believe they'll get worse before they get better), are symptomatic of a world which, despite itself, has to change. There is much resistance to change individually, collectively and globally but it's happening anyway because it has to. We are such a fear based society. We have forgotten how to trust ourselves and indeed our God. But now, we must heal and this process of healing is a lengthy one, but the more and more people who "come conscious" and just rise into the spirit of excitement about the task at hand, the sooner we can all feel the new movement of personal and collective freedom from the past.

GA: How did you discover your ability to channel? What is channeling?

Kay: I discovered my ability to channel (I prefer to call it transmitting) during a group meditation one night. I felt the urge to say something and quite literally, words started coming forward from a very different place. I wasn't thinking these things, my mind was totally at rest. I had come to realize how limited, indeed how linear the mind as we know it is. I knew that greater wisdom lay beyond, outside that reality, that portion of the grey mass. So it became a regular occurrence. I was totally conscious (not in a trance like many channelers). In the beginning it was quite strange but it felt um um good! It's as if, when I'm in that relaxed state and my mind is at rest, I can raise my antennae and, like a radio receiver, receive certain signals that are "out there" in the cosmos. The frequency is important of course. Again, the way I see it, because of who I am and my own particular frequency which is attuned to only love and Light, that intelligence and wisdom with which I connect are also of a

specific frequency. Like attracts like - right? It's simple enough - magnetic energies attracting. I've been tuning into these "transmissions" for four years now and I'm working on a book of excerpts from the material I have received.

GA: Is channeling such a gray area because it is misunderstood? Or because its entire approach challenges traditional therapy?

Kay: I believe that the subject of channeling does still challenge traditional beliefs because the mainstream is still conditioned to self-limitation in so many ways. There still exists a stereotypical idea of channelers and mystics as weird robe people with turbans and crystal balls. Okay, so I have a crystal ball but I don't use it that way. Little do they know that we all channel to some degree, we all have intuition, developed or not, we all have the ability to create what I call magic. I heard a friend say recently that all inventions were magically created in that they came out of fantasy, from a fantasized idea. It's true, the great inventors of our time dared to have a fantastic thought and brought forward "magic": electricity, cars, phones, TV's, computers etc. They could never have created these things had they not dared to dream.

It's all changing because even the medical profession now accepts the concept of self-healing. With the discovery of the secretion of neuro-peptides, the neuro-transmitters, they finally could prove certain concepts which New Age consciousness had maintained as true for a long time. Finally there is acknowledgment of the thymus gland as the seat of the immune system and acceptance that positive thinking strengthens the immune system.

So ultimately what began as a murmur is now a large wave of individuals who are, quite simply stated, stepping into their true power, expanding their reality and "daring" to think greater thoughts, dream greater dreams. I believe that it's the banding together of such individuals that will bring about the massive changes so badly needed on the planet.

The music field and its musicians I believe are some of the greatest "magicians" we have. Music has the ability to lift the human spirit, to open the heart, to stir the passion in a way that could only compare to two people making love in total harmony.

GA: What advice can you offer to people who have a partner and want to improve their sex lives?

Kay: The only advice I have for anybody today, whether they are single looking for a partner or a couple wanting better sex lives is greater responsibility and greater honesty - with self primarily and then with those all around. Being honest is a challenge for most people, we weren't trained that way but if it's better sex one wants or a better success ratio with any

aspect of one's life, one must be willing to be more honest and more responsible about what it is we do want. It's been my experience that people say they want this, that or the other, but when I test it out with applied kinesiology (or muscle testing), there's a real block - some old script running about their worthiness of having that depth of experience they say they want. That's where the responsibility comes in, of finding the means of deeper self-exploration instead of pointing the finger at someone or something else. My friends and I assist each other by asking "Who in you created such and such a situation? What did you need to see or experience again? In other words, though the situation may look dismal, what is the gift?"

It takes courage and practice and a willingness to set aside the ego for the sake of greater self love. But it's the only way to find greater love with another.

GA: When it's time to relax, what hobbies do you enjoy?

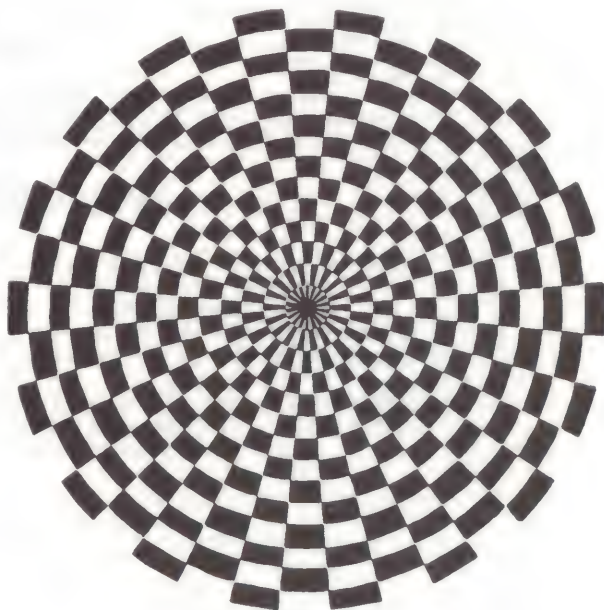
Kay: I have only one and that happens to be my passion which is to continuously explore and grow and understand how I can serve my purpose the best. My purpose is to represent love and Light and consciousness to the best of my ability. But I do love movies and music!

GA: How can interested readers get in touch? Do you have a fan club?

Kay: My fan club address is c/o Five K Sales, 9420 Reseda Blvd., Suite 836, Northridge, CA 91324.

GA: Thanks so much for sharing with us.

Kay: Thanks, Netta, for the opportunity. It was great!



WANTED!

Bob Mayes 14 Francis Darwin Court Cambridge CB4 3HA England

ALBUMS

Jefferson Airplane - Surrealistic Pillow (US RCA LSP 3766) Gatefold Cover
Jefferson Airplane - Dutch Book Club LP (Holland RCA)
Jefferson Airplane - Crown of Creation (US RCA LSP 4058) + Inner Slv. w/Bomber pics
Jefferson Airplane - Bless its Pointed Little Head (Music Vol 16)-(France RCA NL 13798)
Jefferson Airplane - The Golden Album (Japan Victor SRA 5121) Color vinyl
J. Airplane/Starship/Hot Tuna - 2 LP DJ Promo (Spain RCA ESP 1015) Color vinyl & inserts; Picture Discs/Color vinyl
Grace Slick - Manhole (Music Vol 11) - (France RCA NL 13736)
Jorma Kaukonen - Quah (Music Vol 19) - (France RCA NL)
Marty Balin - Lucky (US EMI America ST 17088)
Hot Tuna - Burgers/Hesitation Blues (2 Disque Lp set) - (France RCA NL)
Richmond Talbot - Gettin' Plenty (US Grunt FTR 1010)
SVT - Extended Play (US 415 A 0002) Color vinyl
Peter Kaukonen - Traveller (US Cassette only album)
Bonnie & Jose - Herinnering (Holland RCA PL 70853)
Spriguns - Magic Lady (Banshee BAN 1011)

CD SINGLES

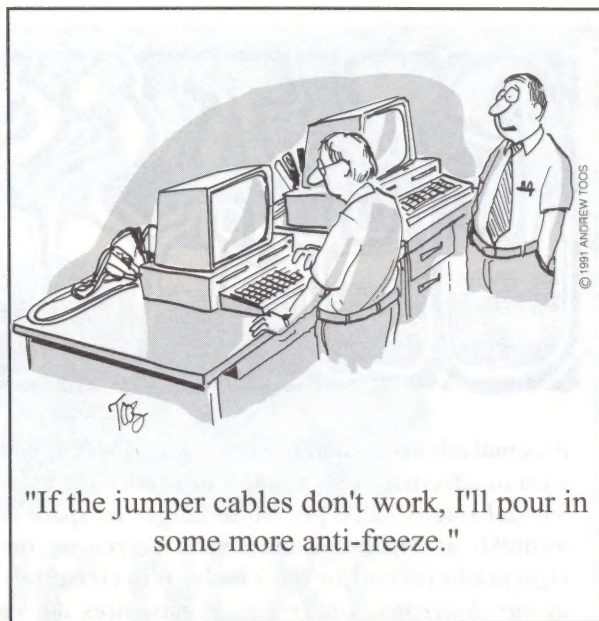
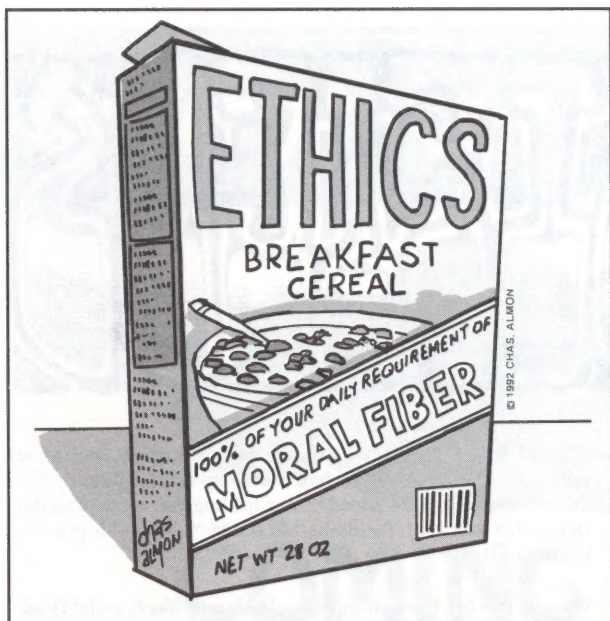
Claire Hamill - Someday We Will All Be Together (Art of Landscape) Penguin cover
Ruby Blue - The Quiet Mind (Fontana RBCD 1)
Ruby Blue - Primitive Man (Fontana RBCD 2)
Ruby Blue - I Feel Good Now (Red Flame)

BOOKS

Jefferson Airplane by Giacomo Mazzoni (Italy)
Electric Tibet by James N. Doukas (US p/b)
Rock: A World Bold As Love by Douglas Kent Hall & Sue C. Clark (Cowles Book Co, NYC)

MAGAZINES/FANZINES

Hawkfan: 1,2,3,4,5 / Zig-Zag 1,2,5,6,8,16,17,18,121,122,123,127,132 / Jazz & Pop 1/69
Look 1967 / Stereo Review 10/70 / Best (French) #59 w/J. Airplane poster
Guitar Player Vol 1 #1, 6/76, 6/77, 10/80 (All w/articles on J. Airplane)
Rock & Folk (French) #63 (4/72) - Hot Tuna (Lennon cover); #66 (7/72) - J. Starship (Led Zeppelin cover; #108 (1/76) - J. Starship (Pink Floyd cover); #130 11/77 - J. Airplane (Iggy Pop cover)
After Dark 4/72 - Grace Slick on cover (USA) / On The Go 9/17/89 - J. Airplane cover (USA)
BAM 10/20/89 - J. Airplane cover (USA) / This World 9/20/87 - Paul Kantner cover (USA)
West 9/24/89 - J. Airplane cover (USA)



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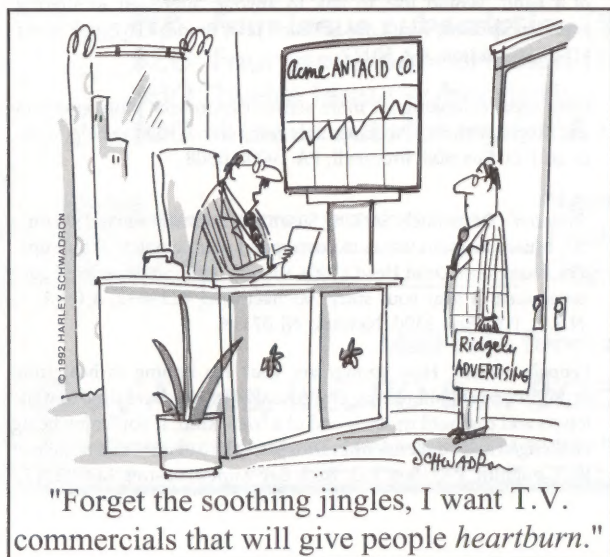
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NEIL YOUNG

SELECT, November 1990



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Looking for any Hendrix, Zappa, GD Heads to write about music, bicycling, sailing, and computers. Jimi is my main interest with bicycling not far behind and nothing beats the wind in my face while sailing. Write me at Craig M. Houck, 9 Andrews Ave., Binghamton, NY 13904.

To Ushu, The Taco Friends, Kris, Jeff H., Slim, Augie and the rest of the family: "Just listen to the music play."

Buffalo/Western NY DW 40 year old Reuben wanting to meet Cherise. Objective: to share our common interest with the hopes of building a relationship built to last. Response assured. Write to: P.O. Box 45, Hamburg, NY 14075.

Dear Jerry, Bobby, Phil, Mickey, Vince and Bill: Please send Bruce back to the range. Love ya, Carl.

I'm looking for a Mickey Hart 45 with "Fire On The Mountain." I'll pay top price! R. Kravitz, 721 Florin Road, Sacramento, CA 95831-3448.

DEADicated head wants to write to other fans of the Dead, Blues Traveler, Spin Doctors, etc. Dan Ritz, 37 West Town Street, Lebanon, CT 06249.

For sale: gently used Game Boy games. Great deal at \$8.00 each and \$4.00 postage per order. All in mint condition with boxes and manuals. Titles available are: Flippull, Qix, Super Mario Land, Wheel Of Fortune, Alleyway, Dr. Mario, Dexterity, Nintendo A/C Power Supply. Orders paid by money orders shipped same day! Netta Gilboa, P.O. Box 337, Broomall, PA 19008-0337.

Thank You: Bobby, Jerry, Phil, Billy, Mickey, Bruce and Vince for all the music you provide for us, and keep it up for the years to come. Jim & Sheila

Grateful Dykes! Lesbian Deadheads are everywhere, and we're getting together at shows for fun, friendship and good times. For information, and to be added to our mailing list, write: Grateful Dykes, P.O. Box 1221, Brookline, MA 02146 "Let your life proceed by its own design."

Wanted: Pen Pal. Interests include: classic rock like Grateful Dead, Feat, Zappa and jazz, especially Pat Metheny! Also wilderness trips, Holistic healing. Contact: Mike Arthur, 6306 Chelsea Cove, Hopewell Junction, NY 12533.

Garcia On Broadway program booklets for sale. We have a small supply at \$6.00 each postage included (\$8.00 foreign in US funds). Gray Areas, Inc. P.O. Box 808, Broomall, PA 19008-0808.

Collector wants to buy old 3 & 7" electrostatic deflection TV's made before 1950, old shock machines, quack medical devices, violet rays, electro-treat, also projection sets. Call 216-723-2758. Steve Chekey, 10436 Crow Road, Litchfield, OH 44253.

Wanted: Info regarding CSNY in all configurations from 1966-78. Pictures and reviews from NYC and LI venues. Write Lorraine c/o Artcraft 1333 2nd Avenue, New Hyde Park, NY 11040.

Looking to correspond with another sober head interested in rock and roll. 10 years sober and still having fun: Wharf Rat Paul, 1917 14th Street, Sacramento, CA 95814.

Howdy friends! I'm stuck in a small town with no Dead friends. Recently graduated college. Working at a radio station and playing in a band. Would like to talk to anyone interested in sharing experiences of any sort. Love & Peace. Jerry Brand, 116 Brock Street #D-26, Carrolton, GA 30117.

Gray Areas is looking for more artists, cartoonists, photographers and a typist with an IBM compatible computer. If you can help, write us at: P.O. Box 808, Broomall, PA 19008-0808.

Prisoner - Desperately Seeking Susan. Emotionally starved s/w/m, 31, muscular build wants to correspond with females 17 and up. I'm a long time Dead Head (100+ shows). I got no dime but I got some time to hear your story. Michael King #229842, A.C.S.U.-N.S.P., P.O. Box 2300, Newark, NJ 07114.

Penpals wanted. How strange are you? I'm hoping to hear from people who lead interesting or unusual lives, yet have time to write letters and can hold up their end of a friendship. If you enjoy being challenged and could use one more pal, take a chance and write me! Joe Coughlin, P.O. Box 153, Back Bay Annex, Boston, MA 02117.

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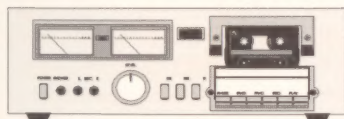
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